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MAN GATJIN

No. 47

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New Religions



• REVIEW OF NISUS WRITER 4.0 • LEARNING JAPANESE THE FUN WAY

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人

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PUBLISHER'S NOTE

A few weeks ago, the first issue of the Portuguese edition of *Mangajin* was published. It will come out four times a year and is targeted at the estimated 150,000 Brazilians of Japanese descent who now make up a major segment of Japan's foreign community.

International Press Company (I.P.C.), a private corporation headed by Mr. Muranaga Yoshio, is the publisher, but the Japanese Ministry of Foreign Affairs has also lent its support. The first press run was 2,000 copies, circulated primarily in Japan, with a couple hundred copies going to Brazil.

It's no surprise that the first feature manga was *Shoot!*, a soccer story from our issue No. 39. There were two feature stories: "New Game in Town," our report on the J-League soccer phenomenon, and "Fortune Telling in Japan." The rest of the issue was something of a mix, but it included *Crayon Shin-chan*, *Obatarian*, and *Furiten-kun*. *Calvin and Hobbes* provided a new experience in multi-cultural journalism.

Although we have no immediate plans for editions in other languages, don't be surprised to see a Chinese or Korean version at some point in the future.

A call to arms: About a year ago, distribution of magazines to military bases in the Pacific area was shifted from Stars and Stripes to a civilian company called PMG (Periodicals Management Group). The new operation seems to be run something along the lines of a mall bookstore that carries only large circulation, mainstream magazines; as a result, *Mangajin* has disappeared from military exchanges and PXs in Japan. We have received several letters from distressed military (ex-)readers, and we have been trying to re-establish supply lines. The new distributors, however, don't seem to think that there is sufficient demand for *Mangajin*.

If you would like to see *Mangajin* available on military bases in Japan and the Far East, please tell the manager of your PX or exchange. Better yet, send a note to Mr. A. Mackenzey, Buyer for AAFES, APO AP 96328-0003, or Yokota Air Base, Bldg. 4018, Fussa-shi, Tokyo 197.



Vaughan P. Simmons

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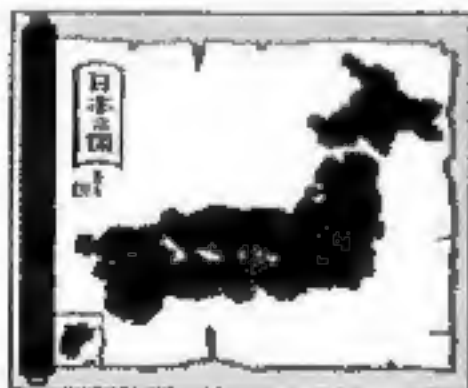


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The "real" way to translate

The Babel Contest prize-winning translation (*Mangajin* No. 45), a rather scholastic exercise, could not fail to impress a judging committee made up of academics. Whether it would cut it in the "real" world is an entirely different matter.

You encourage your readers to "study the judge's comments and keep honing their translation skills." Unless their goal is strictly to win the Babel Award, I'm not sure that espousing that gentleman's philosophy will make them better translators—or better fed ones, if they choose to translate for a living. Experience has convinced me that the aspiring professional must strive for more than readability and "preserving the . . . style of the original," if that style falls short of the standard set by target-language authors of comparable material intended for a similar use. With the obvious exclusion of unjustifiable omissions, interpolations, or distortions, translation buyers expect "simplifications and embellishments" that help create the illusion of reading an original piece and sustain the interest of usually hurried information consumers with a taste for the buzzword and the hip phrase. In today's market-obsessed environment, the issue of "faithfulness" is largely moot; it survives only in the classroom, the courtroom, and the offices of international bureaucrats.

My advice? Hone your writing skills. Do your homework. Read up.

Stay current. And don't hesitate to imitate the style that's prevalent in the field in which you happen to be translating at any given time. Like it or not, the medium is the message.

JOHN JOHNSON

South Pasadena, CA

Gun crimes

Why didn't you ever touch on the Japanese reaction to the shooting of a Japanese student in Louisiana in October, 1992? As you know, this tragedy greatly increased awareness of gun crimes among the Japanese, not to mention your Japanese readers. Considering that you prefer the role of dispassionate reporter, it is very odd that you should ignore the Japanese views on gun crimes in American society. I went through all the *Mangajin* issues of the past three years and found nothing, but please correct me if I am wrong.

SHINTANI KIYOSHI

Ann Arbor, MI

You're not wrong—we never did an article about it. As a magazine of Japanese pop culture and language learning, and also as a magazine that comes out only ten times a year, Mangajin is not in a position to act as a news magazine. The closest we come to covering hard news events is with our translation of current Japanese political cartoons; unfortunately, that feature had not yet started at the time of the tragedy in Louisiana.

Totoro, Taka Three

I agree with Ōshima Kōji's letter to the editor regarding *Tonari no Totoro* (*Mangajin* No. 45), but he failed to mention that this movie was made for kids. Karen, our two-year-old, just loves it. It bothers me that we adults tend to trivialize the small things. We, too, can see Totoro if we let our imagination go.

Buzz Hoch

via e-mail





Confused convenience clerks

One night my friend Tom, who had just moved into his apartment in Japan, saw a roach scurrying about in the kitchen. Thinking, "where there's one, there are more," he grabbed his coat and went out to buy some bug spray.

At a nearby convenience store he walked right up to the counter and said to the clerk, "*Kakigōri supurē ga arimasu ka?*" The clerk looked at him strangely, perhaps shocked that a foreigner had just spoken Japanese. Tom said again, "*Kakigōri supurē ga arimasu ka?*" By this time another clerk had come over wondering if he could help, so Tom said it a third time, gesturing like he was holding a spray can.

The clerk behind the counter leaned forward and repeated the request, making sure he had heard him correctly. Tom, determined to close the communication gap, said "*Hai, kakigōri supurē.*" and made the motion of a roach crawling with one hand, while pretending to hold a can spraying the insect with the other.

Just then the two clerks burst into laughter. "*Kakigōri ja nakute, gokiburi supurē!*"

Tom quickly realized his mistake and started laughing along with them. In his haste he had asked the clerks for snow-cone (*kakigōri*) spray, not cockroach (*gokiburi*) spray.

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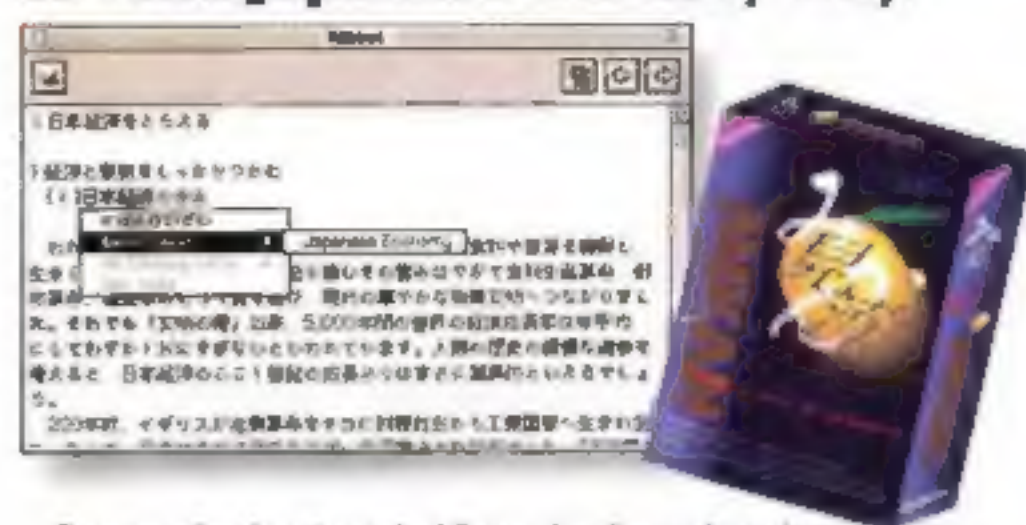
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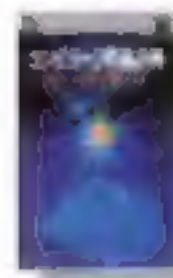
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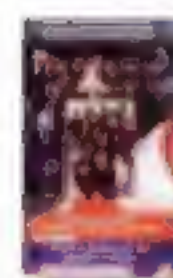
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The alligator-cum-stapler pictured on the left is named ガブッチキス (*gabutchikisu*), a made-up word that mimics the critter's prattling and means something like "chompler," with the "-ler" part coming from "stapler." *Gabu!* (ガブ), one of the noises that the alligator-stapler makes while smacking pieces of paper together, is a sound-effect word that means "chomp." Flip a switch and the gator changes his tune to *hotchikisu!* (ホッチキス), the Japanese word for "stapler," which comes from the name of the stapler's inventor, Hotchkiss.

Kūchokkin (カーチョッキン), the name of the crow-scissors pictured on the right, is a combination of two sound-effect words, *kā* and *chokin*. The former is, like the English "caw," the sound a crow makes. The latter is the sound of snipping, as in the expression *chokin to kiru* (ちきんと切る, "cut with a snipping sound"). While hucking away at pieces of paper, the crow says either *kā!*, or, again with the flip of a switch, *choki! choki!* ("snip, snip").

The tape dispenser, not pictured here, is a hippopotamus that goes by the name of *kabupita* (カバピタ). Maintaining the self-referential theme, he spouts either *kaba!* (カバ) or *pita!* (ピタ) as he dispenses tape through his prodigious mouth. *Kaba* (河馬, literally "river horse") is the word for "hippopotamus," while *pita* is an effect word for pressing one flat surface firmly against another, as in *tēpu de pitatto tomeru* (テープでぴたっと留める, "fasten firmly with tape").

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a *Mangajin* T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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From the Asahi Shimbun (朝日新聞)



Sign:

国会 決議 / 三党 会談
 kokkai ketsugi / sanpō kaidan
 Diet resolution / three-party conference
 Diet Resolution: Three-party conference

Caption:

もれてきた / 玉虫色の光…
 morete kita / tamamushi-iro no hikari...
 leaked-and came / jewel-beetle color of light
 It's leaking out—the iridescent light.

(Artist) 小島 功
 Kojima Kō

- *morete* is from *moreru* ("leak"), and *kita* is the past form of *kuru* ("come"); *kuru* after another verb implies the action moves toward the speaker, so *morete kita* basically means "came/has come leaking out." This use of *kuru* can also imply that the action is beginning to occur or is occurring increasingly.
- *tamamushi* is a "jewel beetle" and *tamamushi-iro no* (literally, "jewel-beetle colored") is a modifier that means "iridescent." Since iridescent things change in appearance depending on the angle from which they are viewed, *tamamushi-iro* is used idiomatically to describe statements, agreements, etc., that are sufficiently vague as to allow several different interpretations. (Cf. Political Cartoon, *Mangajin* No. 40.)

The threat of upheaval looms once again over Japan's fragile coalition government, this time due to the so-called *sengo ketsugi* (戦後決議), or "post-war resolution."

For months now, the Social Democrats, Liberal Democrats, and New Pioneers—the three parties comprising the coalition—have been wrangling over how to apologize to the people of Asia for Japan's behavior during World War II and its military expansion into Asian countries. The Social Democrats have long favored making a clearcut statement of apology for atrocities committed by Japan during the war, while the Liberal Democrats have held to the belief that Japan was only trying to liberate Asia from the aggressive conduct and colonial expansionism of the world powers. The New Pioneers Party has basically concurred with the Social Democrats, asserting that Japan was no less an aggressor than any of the Western countries.

While the rest of Asia waited for Japan's official statement, the coalition parties struggled through painstaking negotiations to come up with something that would not provoke undue political fallout at home. This June 5 cartoon refers to the negotiations begun on that day between key members of the coalition parties to determine the exact wording of the resolution. As usual, vague rhetoric—i.e., "jewel-beetle colored" words—proved to be the key to compromise.

The final resolution admitted to *fukai hansei* (深い反省, "deep remorse/reflection"), but evaded a clearcut apology. It was railroaded through the Lower House on June 9 by the coalition parties against the objections of the opposition Communist Party and New Frontier Party, as well as seventy coalition members; consequently, tensions are running high in the Diet. In the meantime, the Asian countries at whom the resolution was aimed are up in arms over the ambiguous wording.

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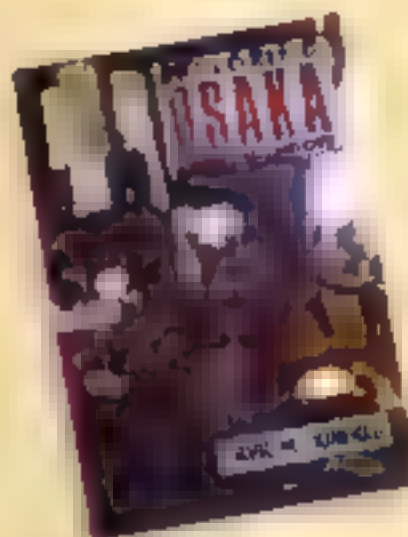
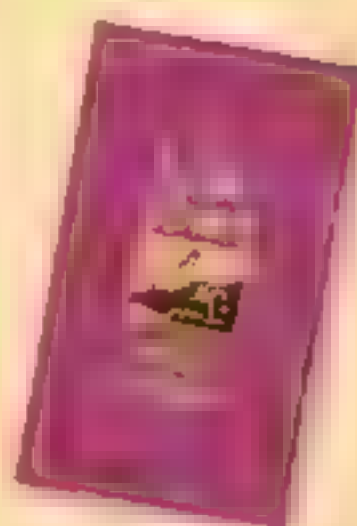


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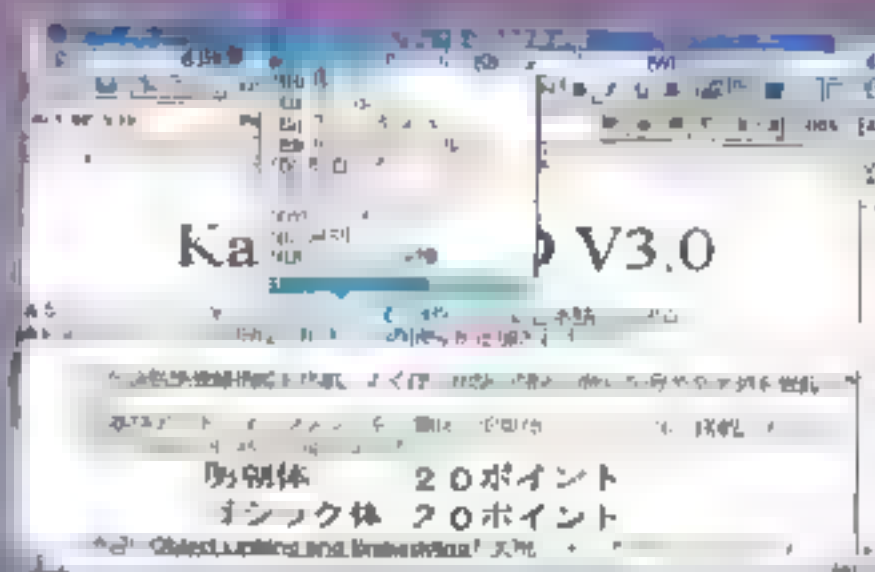


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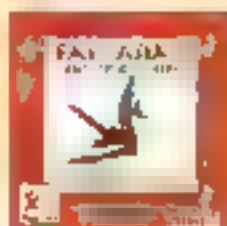
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New Religions in Japan: Seeking the Way

by Ann Saphir

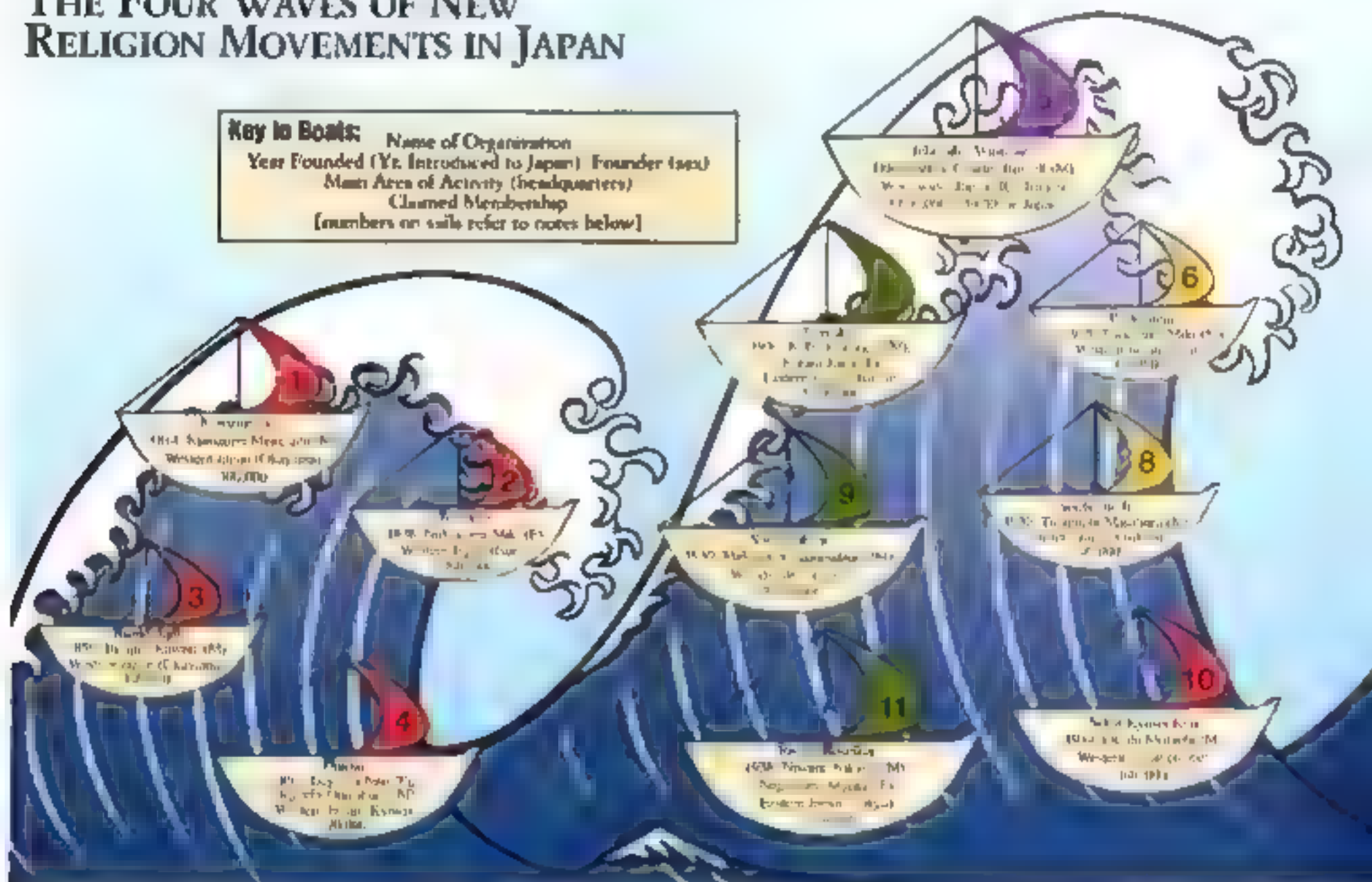
Judging from the numbers, one might easily be convinced that the Japanese are a profoundly religious people. According to the Agency for Cultural Affairs, there are almost 220 million religious adherents in Japan—an impressive statistic, considering that there are only 125 million Japanese.

In fact, the number of "believers" in Japan has outnum-

bered the population since 1949, four years after the post-World War II Constitution gave the Japanese people religious freedom. This is because many Japanese have no qualms about claiming affiliation with, or letting themselves be claimed by, more than one religion at a time. Indeed, the typical Japanese relationship to religion is so free as to seem

* *kuinamber* = 数が上がる *kazu ga awanagawaru* * *qualma* = 良心の叫喚／気の特め *ryōshin no kōkai/ki no tokome* * *promiscuous* = 無差別な／でか
らめな *muzabetsu na/detardane na*

THE FOUR WAVES OF NEW RELIGION MOVEMENTS IN JAPAN

[illegible]

promiscuous. Babies are taken to the local Shintō shrine for their naming ceremony; marriages are often performed in church-like settings, sometimes by a Christian priest; at death, most Japanese are given a Buddhist funeral. If this is what it means to believe in religion in Japan, then it would seem the number of believers may not, after all, indicate a particularly high level of spiritual consciousness among the Japanese.

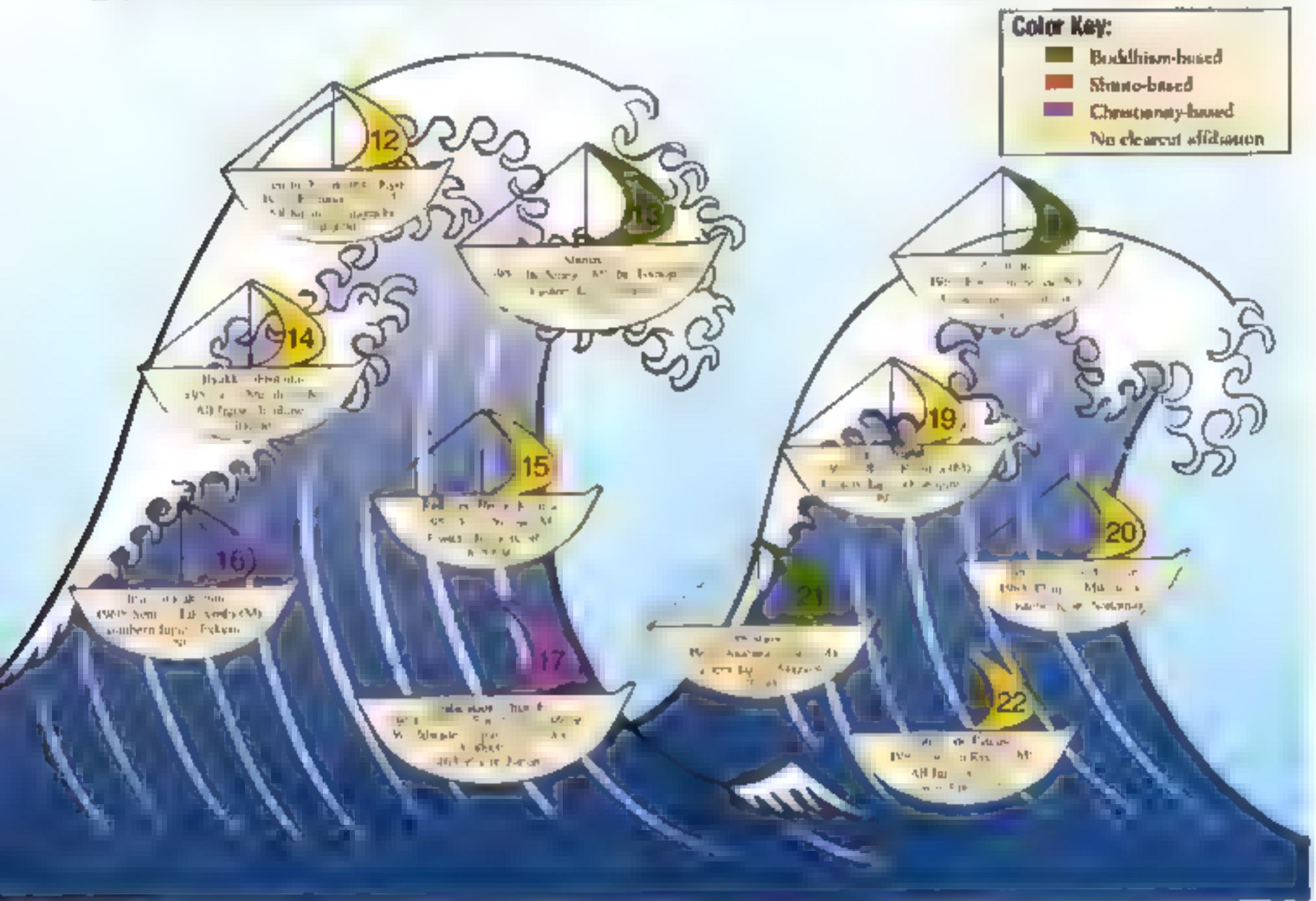
On the other hand, one need look no further than the 10,000 devoted followers of the now-notorious Aum Shinrikyō (オウム真理教, Aum Supreme Truth) to see that religious commitment in Japan exists. Regardless of what one thinks of Aum's founder/patriarch, Asahara Shōkō, who was arrested in May on murder charges in connection with the March sarin nerve gas attack on Tokyo subway commuters, there is no denying that Aum members even now see their engagement with their religion as a critical part of their lives. The majority of members vow to continue the faith, despite

growing evidence that Asahara may have abused their trust in an attempt to precipitate his own apocalyptic vision.

But Aum devotees represent one end of a spectrum, and although it is certainly tempting to dismiss modern Japanese religiosity as the province of the single-minded fanatic on the one hand and the twice-a-year worshipper on the other, in truth there is much that is vital and relevant in modern-day Japanese religion that is at neither extreme. This may not be obvious in a land that sometimes seems adrift in a sea of vapid commercialism and faddish youthful apathy. In fact, it is probably this very lack of spiritual direction that draws such a large minority—tens of millions of people—into a serious relationship with religion.

By far the most vital of Japan's religions—in terms of membership growth and involvement, organization, and wealth—are the so-called new religions (新宗教,

• patriarch = (男性の) 教祖 (*danshi no kyōso*) • apocalyptic = 世界の終末を説く (*seka no shūmatsu o toku*) • adrift = 漂流している (*hyōryū shite iru*)
• apathy = (社会に対する) 無関心 (*shakai ni taishu no mukanashin*)



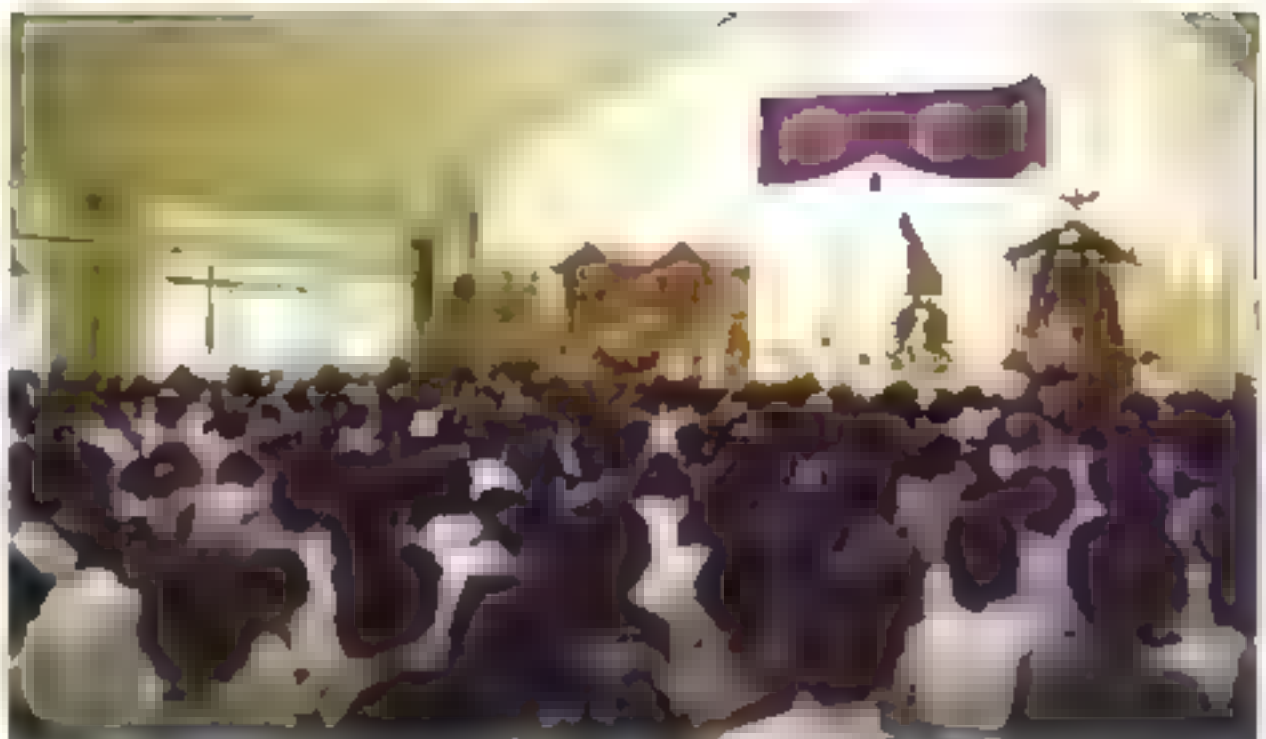
1. Aum Shinrikyo is a religious group that was founded in 1987 by Shoko Asahara, a Japanese Buddhist monk. It is a syncretic religion that combines elements of Buddhism, Shinto, and Christianity. The group is known for its extreme beliefs and practices, including the use of violence. In 1995, the group was responsible for the sarin gas attack on the Tokyo subway system, which killed 12 people and injured thousands. Asahara was arrested in May 1995 and charged with murder. He was sentenced to life in prison in 1999. The group has since been disbanded, but it remains a significant part of Japanese religious history.

shin-shūkyō). This catch-all category encompasses all religious movements formed since the early 19th century, when established religions (Shintō and Buddhism) no longer seemed to serve the people's spiritual needs. Aum is one of these new religions; so is the giant Sōka Gakkai (創価学会, "Value Creation Society"), a Buddhist lay organization which claims over 8 million families in Japan and over a million individual members in 115 countries, and so is Kōfuku no Kagaku (幸福の科学, Institute for Research in Human Happiness), a very new religion, founded in 1986, whose 5 million members believe its founder is a reincarnation of Buddha and in frequent contact with Jesus, Albert Einstein, and Confucius, among others. It also includes imports of new religions from overseas—notably the Unification Church, Jehovah's Witnesses, and a fast growing branch of the LA-based Church of Scientology.

Although the new religions are quite diverse, they do have some shared characteristics. They are usually headed by a charismatic leader at the helm of a strongly centralized organization, and adherents are fiercely loyal, rarely identifying with more than one religion and seeing their own as the one true way. The religions generally offer believers tangible rewards in this world and provide a network of supportive ties. The rewards (often health, prosperity, or happiness) are usually accessible by some simple technique—chanting a short phrase, for instance. In addition, members tend to demonstrate their commitment to their faith by vigorous proselytizing, donations of money, and contributions of time.

Partly because of some of these shared characteristics, these religions also have in common the tendency to generate bad press. Denigrated as false religions or cults, their very newness makes them suspect, their tightly ordered worlds centered on a revered leader resonate with uncomfortably fascist overtones. Often they are accused of quackery, a charge which many perhaps invite by filling their literature with attestations by believers of disappearing tumors, suddenly healed broken bones, and other medical miracles experienced since conversion. Charges of extortion, some justified, have also plagued many of these religions at one point or another. The Unification Church, for instance, was successfully sued last year by two women in Fukuoka claiming to have been forced to give the church ¥32.1 million.

Another charge commonly levied at the new religions is of sexual misconduct. One famous incident from the 1960s involved a parental uproar over a group of young converts to Iesu no Hakubune (イエスの方舟, "Jesus" Ark), which was then called Kyokutō Kirisuto Kyōkai (極東キリスト教会,



Rokko no Hikari worshippers, as pictured in a Rokko no Hikari brochure. The caption states: "The Great Enser Hall, filled with devotees acclaiming their joyous salvation."

"Far East Christian Church"). The parents believed their daughters were being sexually abused by the middle-aged founder, and wanted to save them; the daughters contested that only by living with the founder would they, in fact, be saved. The original group has stuck together, and the women currently support their communal lifestyle by working as hostesses in their own nightclub in Kyushu.

Now that Aum has been skewered, however justifiably, in the press, some fear a general rampage against the rest of the new religions. Others disagree; in the opinion of one new religions scholar, the huge amount of attention lavished on Aum, despite the fact that it was negative, has been a "massive public relations coup" for new religions in general. Time will tell whether these organizations are bound for a boom or a bust, but in the meantime, let us examine a few of them more closely.

Not So New After All

To understand the popularity of the "new" religions, we must first go back to the "old" ones. Japan's indigenous religion is called Shintō (神道). The veneration of gods, or *kami* (神), with almost everything—animals, the mountains, the wind, fertility, ancestors—remained an obvious but unnamed part of Japanese culture until the arrival, via Korea, of Chinese Buddhism, Confucianism, and Taoism in the sixth century. Until then, the Japanese had never considered that the presumed existence of an innumerable number of *kami* constituted a religion.

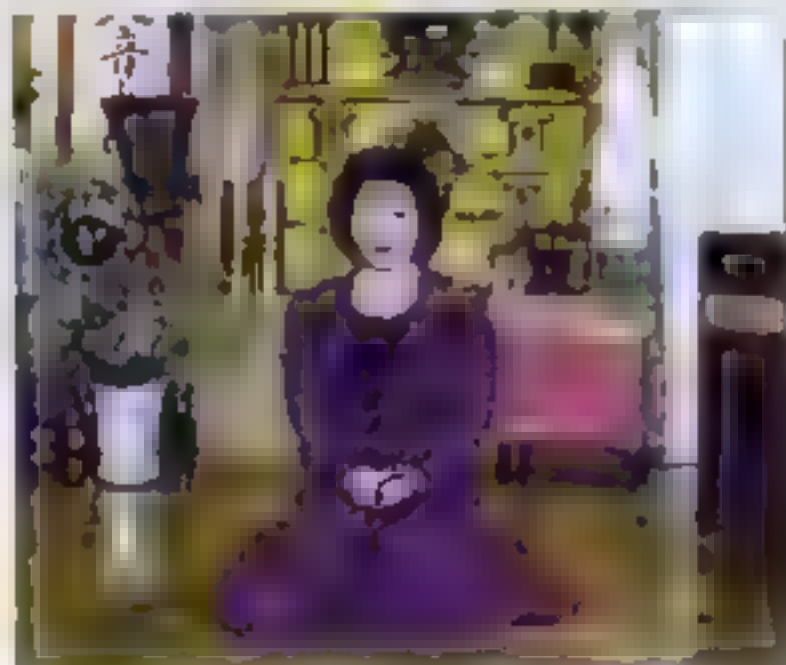
While Confucianism and Taoism subtly infiltrated Japanese life and thought, Buddhism soon became a prominent part of Japanese religious life, eventually splitting into multiple sects which established temples in every corner of the country. Incidentally, Christianity has been in Japan since 1549, when it was introduced by the Jesuit priest Francis

* reincarnation = 生まれ変わり *umarekawari* • proselytizing = 布教 入信 *ichibu fukō/nyūshin* • quackery = 偽科学 *keigak* • attestations = 証言 *shōgan* • disappearing tumors = 消滅した腫瘍 *kyōmetsu shita shūyō* • suddenly healed broken bones = 突然癒えた骨折 *tokuzen iyeta kōsetsu* • other medical miracles = その他医療的奇蹟 *sonota iyateki kiseki* • experienced since conversion = 入信後 *nyūshin go* • charges of extortion = 横断金請求 *wadoan kin seikyū* • was successfully sued = 勝訴 *shōso* • Iesu no Hakubune = イエスの方舟 *iesu no hakubune* • then called = 当時 *atoki* • Kyokutō Kirisuto Kyōkai = 極東キリスト教会 *kyōkutō kirisuto kyōkai*

Ever Wonder Why the Gulf War Really Ended?

Ten'on no Jyu Kyōdan (天音ノ珠教団, "Jewel of Heavenly Music Church") is housed in a modern three-story building in Niiza City, just on the Saitama side of Tokyo's northwestern border. Founded in 1983 by a woman named Ōsui no Mikoto, Ten'on no Jyu is one of Japan's smaller religions, with approximately 500 followers. Size, however, has little to do with influence, if its founder is to be believed: she says that she predicted, and in fact helped bring about, the end of the Gulf War in 1991.

As she tells it, in the fall of 1990, a newspaper had asked her and four other religious figures to predict how the Gulf situation would end up. Morning, noon, and night she concentrated on the mirror that hangs in the center of her altar, asking Allah to put peaceful thoughts into Saddam Hussein's heart. Her clairvoyant powers, she said, allowed her to predict that the war would end in February, and the troops be fully withdrawn by April. Moreover, she is confident that Allah listened to her appeal to pacify Hussein, because the peace agreement was reached on February 26, and the bombs stopped flying two days later. "February 28, you see, is my birthday," she smiled.



Top and left: from founder Orin to Milano (photo by Ann Saphar)

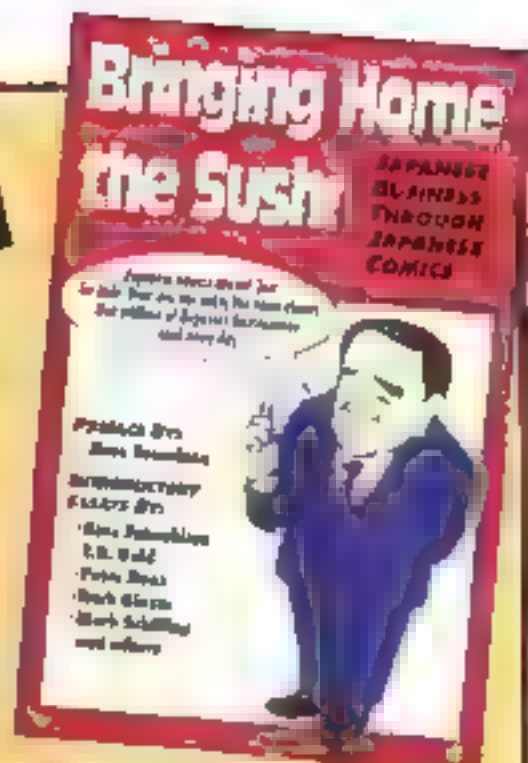
Xavier, but has never attracted more than a small minority (currently 7 percent) of the population.

The new religions, which have traditionally borrowed heavily from the Shinto and Buddhist faiths in the formation of their own belief systems, rituals, and symbols, first cropped up in the late Edo and early Meiji periods in response to a crisis of faith among peasants, long exploited by the central government and given very few other outlets for

- clausulant = 「閉鎖的, searixim no + pacify (なだめる) 的 autumem

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their frustrations. Since the established religions were associated with the ruling elite, the peasants turned to newer, more hopeful alternatives.

One such religion was Omoto (大本, "Great Origin"), founded in 1892 by a spiritually possessed woman named Deguchi Nao and her adopted son-in-law, Onisaburō. The charismatic pair worked hard to bring in new followers to their Shintō-based religion, churning out volumes of printed materials in a manner that prefigured the tendencies of later religions. (The founder of Kōfuku no Kagaku, in fact, bases his entire conversion process on printed materials: one becomes a member of the Institute only after one has read 10 of his books and taken a test to prove it.) The Meiji Constitution of 1868 granted religious freedom so long as it didn't interfere with loyalty to the state. But after 20 years of development, Omoto had attracted an impressive following among intellectuals and military leaders as well as among the masses, and was seen as a potential threat to National Shintō and its official deity, the emperor. Omoto's headquarters were consequently destroyed in 1935.

Omoto never recovered its prominence after the war, but several new religions that emerged from it have become well-known. Among these are Seichō no Ie (生長の家, "House of Growth"), an 840,000-strong group known for its anti-abortion lobbying and its claim to make "better Christians of Christians, better Buddhists of Buddhists," and Sekai Kyōsei Kyō (世界救世教, Church of World Messianity) a similarly sized healing-based religion which itself has spawned over a dozen sects.

Buddhist-based new religions have also proliferated, particularly since the end of World War II. Founded in 1930, Sōka Gakkai is the largest of all the new religions and is particularly appealing because it combines a simple route to salvation (chanting *Namu Myōhō Renge Kyō*, or "Praise to the Lotus Sutra") with a large and well-organized community. Reiyūkai (霊友会, "Association of Friends of the Spirits"), also based on

the Lotus Sutra and founded during the same inter-war period, has attracted over three million adherents, and from it have sprung nearly a dozen prominent sects.

In the 1970s and 1980s, a new crop of religions emerged which were soon dubbed the "new" new religions. These, however, do not appear different enough from the older new religions to justify their relegation to a second category. When Neill McFarland wrote his seminal study of Japanese contemporary popular religious movements in 1967, he entitled it "The Rush Hour of the Gods" (神々のラッシュ・アワー, *Kamigami no Rasshu Awā*), using the facetious appellation of the period following World War II when hundreds of new sects were formed. But as any Tokyo commuter knows, rush hour here lasts considerably longer than the proverbial hour. The 1970s-1980s boom was actually a continuation of the earlier trend, and the "rush hour of the gods" is still occurring today, with the government approving new religious orders at the rate of a hundred per year.

My own first brush with Japanese religion, I realize now, began quite subconsciously in a rush hour train. With no room even to open a book, I would often let my eyes wander over the colorful subway ads; since every train on my commuting line carries a large, peaceful-looking ad for Reiha no Hikari Kyōkai (霊光之光教会, "Church of the Light of the Spirit Rays"), I must have seen it hundreds of times.

When I eventually visited its head temple, I was interested to see how well it exemplified the attractions and foibles of the new religions in general. Reiha no Hikari was established in 1957 by the seventh son of a poor farmer who claimed to be a messenger of God, perhaps even His son. With over 825,000 followers, four branch temples in Japan, and a small outpost in Los Angeles, Reiha no Hikari is considered a mid-sized sect. Believers ask for help in following the "path to the salvation of mankind" and are urged to think only of others' problems as they chant the name of the founder in three or four sessions



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• churning out = 生産 (seisan) • deity = 神 (kami) • prominence = 勢力 (seiryoku) 繁栄 (seiryoku/furikaeru)
• facetious = 風刺 (fūsa) 風刺的 (fūsateki)

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Sit in a public park in Japan on a sunny day, and you are not unlikely to encounter a follower of Sekai Kyūseikyō (世界救世教, Church of World Messianity) or one of its many offshoots. Typically, they will offer to purify your soul through a process called *jōrei* (浄霊) in which they hold one hand over your hand, thus channeling divine light or energy through their open palm to your body.

One *jōrei* devotee, who asked that her name not be used, swears that the method cured her of insomnia and related complaints. "I went three or four times a week [to a *jōrei* treatment center] for the first year," she explains, "and got much healthier. Now I only go once or twice a month." While street sessions rarely last more than two minutes and are free, a session at a treatment center lasts about 30 minutes and costs ¥1,000 (approximately \$10).

daily. In return, they receive God's energy, which leads to better health, a happier life, and the resolution of any difficulties.

The head temple is located in Noda City, Chiba Prefec-

ture, otherwise known as home to the company that makes Kikkoman soy sauce. Near the main gate of the huge compound, choral music blares from loudspeakers placed somewhere above ear-level. White-clothed believers ("volunteers") direct traffic at the intersection, and well-dressed men and women bow in respect once when they reach the temple side of the sidewalk, and again when they reach the entranceway. Wide pathways through the grounds are flanked with lush lawns and pebbled spaces. Bushes and trees have a relentlessly trimmed look. In the distance, but still on temple property, is the Castle of Salvation, a white and gold castle-like structure in which the sect's founder lived until his death 11 years ago. In small groups and singly, volunteers sweep the paths, repair invisible cracks, push wheelbarrows of dirt from one spot to another, and are otherwise intently engaged in beautifying the already immaculate grounds.

I stop in at the small conference room to the right of the large prayer hall. This room is reserved for "briefing" first-time visitors. A group of four comes in after me, and we sit opposite the two senior temple members who staff the room. Three of the other first-timers are there in support of the fourth, whose son apparently caused an accident while driving a large truck without proper insurance. The mother is at a loss over what to do, she says, and needs whatever help she can get. Like a car salesman warning to her job, the female

• offshoot = 分派 *hanpa* • treatment = 治療 *ryūshō* • he flunked with 押当 = 押当 *oshidango*

• 11 years ago = 11年前 *11 mae* • wheelbarrow = 手押し車 *teshiro*

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In each chapter one specific concept of basic Japanese—a phrase, word, or hard-to-grasp idiom—is carefully examined and explained.

The lessons cover a wide array of Japanese expressions and illustrate usage and cultural context, providing insights into not only the language but the way the Japanese behave, think, and see the world as well.

Each chapter gives you about six pages of illustrations from manga coverings

- | | | |
|---------------------------------|----------------------------|---------------------------|
| 1. Verbalism & nega shunrei | 9. Daze | 17. Baby Talk |
| 2. Simulations | 10. Baka, The Basic Insult | 18. Informal Politeness |
| 3. Feminine Speech | 11. Shikaree | 19. Introductions |
| 4. Gaijin Bloopers | 12. Is the "Good Word" | 20. "Sense" words |
| 5. Hiragana, katakana and Manga | 13. Filled The Ex-tinction | 21. Hesitating with Aho |
| 6. Otoko & Onnatake Gassan | 14. Saying Goodbye | 22. The Wide World of Dem |
| 7. Creative Kanji Readings | 15. The Concept of Kimono | 23. Jai (Part 1) |
| 8. Dango, The All-Purpose Word | 16. Courtesy and Courtesy | 24. Jai (Part 2) |



a delightful volume that both educates and entertains. This is real Japanese as spoken by the native

Glen Fukushima, Director
AT&T Japan, and former
US trade negotiator

a valuable reference as well as a useful information on Japanese language and culture. I highly recommend it.

Professor Akira Miura,
U. of Wisconsin, author of
Japanese Words and their Use

gives readers a window on Japanese pop culture. Anyone who is serious about Japanese or modern Japan will want this book.

James Fallows, Editor at the
Atlantic Monthly, author of
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staff member responds with a good-news tale of a bedridden 34-year old who had been in a motorcycle accident 15 years ago. "One and a half months after he received the Holy Bond, he was able to walk again," she says. She urges the woman to join the temple as soon as possible so that things will turn out for her as they had for the accident victim and countless converts like him. Minutes later, the foursome get up to go sign on—or, in the terminology of Reiha no Hikari, receive the Holy Bond (おつながり, *o-tsunagari*) that allows them contact, through the medium of the founder, with the cosmic energy and light that is God.

After the sales pitch and the imminent conversion of the four newcomers to this growing religion, I decide that I too want to see what it is like to have my own personal connection to God. I am told, however, that as a foreigner I am expected to study the founder's life and teachings and only then will be allowed to join. I argue. Suddenly, the senior member looks deep into me and asks in a gentle voice, "Is there some reason that you must take the Holy Bond today?" The blood rushes to my face and I say the first thing that comes to mind. "It's my mother," I say. "She's sick." I am surprised by the trembling in my own voice.

Considering that the temple's officers are professional counselors, it is no wonder I felt the urge to confess. The clergy and lay believers of many new religions act as therapists for the community, either advising them or releasing them altogether from their problems. In Perfect Liberty (PL) Kyōdan (パーフェクト・リバティー教団, "Church of Perfect Liberty"), for instance, followers may meet with members of the clergy and have them physically absorb their troubles.

Incidentally, treating potential foreign and Japanese converts differently is not typical of the new religions. Converts are generally welcome regardless of nationality, and in fact most of the larger new religions have made great efforts to build membership abroad, notably Sōka Gakkai and Sūkyō Mahikan (宗教真光, True-Light Supra-Religious Organization), one of the Sekai Kyūseikyō offshoots. Reiha no Hikari's guarded stance toward foreigners has a history. A few years ago, a rumor went around among Noda's Iranian

and Pakistani communities that the temple would really make good on its promise of happiness. Several joined with the expectation that they would be freed of the unhappiness of unemployment, when jobs failed to materialize, they dropped out of the program. This was deeply upsetting to a faith that, according to one of the temple's senior members, no one ever leaves, hence the different requirements for foreign converts.

Since even invoking my mother did not move the temple official to break the rules, I return the following Sunday for religious study. It is

nearly noon, so we first go with several hundred others to the large prayer hall to chant and listen to a short sermon (in this case a newspaper account of a sick child who regained health after joining the religion). The chanting has a Buddhist cadence, but photos I have seen of more formal religious occasions feature costumes that are distinctly Shintō-like. After prayer, throngs of newcomers and bonded believers, as well as the inevitable groups of white-clothed volunteers, gather in noisy groups in the cafeteria and on the grounds to eat lunch. I notice many people in wheelchairs, and several children with apparent mental or physical disabilities, and take their presence as testimony to Reiha's popularity as a religion of healing. I suppress a wayward thought that this might actually indicate its inability to heal.

As we eat, one of the teachers from the study group explains. "The Goshogun-sama [the honorary name of the founder] helps us to the path of the salvation of mankind. We show our gratitude in one of three ways. First, we can be volunteers and help keep

the temple beautiful and clean as a place of worship. Second, we can give money. And third, we can spread the word." He looks at me meaningfully.

After lunch, we watch an hour-and-a-half-long animated version of the founder's life: his grave illness, his sudden recovery after 21 days of meditation, his long wanderings and ordeals in the mountains in search of God, and his ultimate realization that he is actually the alter self of God, sent to bring His message to the people. The others in the room have

(continued on page 67)



A statue of the founder of Reiha no Hikari, pictured with his trademark. The caption reads: "The statue of the Goshogun-sama on the altar is a symbol of the Great Prayer of limited benevolence and love."

• clergy = 師匠 *senjōshu-dō* • invoke = 参拝 *senpai* • hikari no shin = 光の神 *hikari no shin* • wayward = 気まぐれ *kimagure na* • heal = 治す / 癒す *naosu/iyasu*
• ordeal = 厳しい試練 *kibishii shiren*



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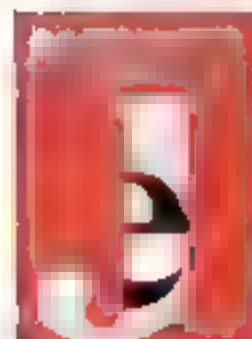
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Making Language Learning Fun

Do-It-Yourself Japanese Through Comics, by
Kazuhiko Nagatomo and Miho Sternberg.
Kodansha, 1995.

*Sing Japanese: The Fun Approach to Studying
Japanese*, by Peter Tse. Kodansha, 1995.

メアリ スミスです
どうぞよろしく
おねがいします



While most adult students of Japanese are deadly serious about their learning, they are forever on the lookout for tools promising to lighten the task at hand. We all know that a major factor in the seemingly effortless

ability of children to pick up language is the spirit of play they bring to the endeavor. Little Tarō is exposed to Japanese through a vast variety of linguistic stimuli, including parents, friends, television, radio, songs, games, and toys, all of which generously reward him with the most effective coin of a child's realm: pleasure.

Mainstream language texts assume that the adult, motivated by more long-range goals (such as economic profit), is beyond all that. Consequently they move in directly for the kill, assaulting the learner with an endless stream of drills, dialog, vocabulary memorization, and grammatical explanations that would render the average child mute for life. No wonder the adult learner comes to feel a tad discouraged, for unless he actually lives in Japan and can avail himself of such engaging supplementary activities as bar-hopping and quiz-show viewing, he has few chances to just mess around with the language.

Two new publications, both released by Kodansha, attempt to provide a refreshing alternative to solid but stodgy text books by tapping into the wellspring of Japanese popular culture. Both are worth looking at, but don't take them too seriously, and put them aside as soon as they stop being fun.

Do-It-Yourself Japanese Through Comics is, of course, predicated upon the seemingly universal appeal of manga. Each of the twelve lessons begins with a two-page manga spread, followed by cultural notes, grammar, drills, and exercises. As readers of *Mangajin* have already discovered, manga can be a handy learning device, good for contextualizing all sorts of linguistic and sociocultural information; however, unless they are translated or explained, their highly colloquial language makes them inaccessible to all but the most advanced students. Here, the manga have been tailor-made for pedagogical purposes, with the language toned down and the plot centered around the lives of six rather colorless characters, including Mary Smith, who is "determined to learn Japanese and work in Japan," and Mr. Sato, who "likes to relax by teaching Japanese to his foreign friends."

The result is a rather strained and humorless manga that still manages to use language far beyond the skills of its purported audience, i.e., "beginners familiar with hiragana, katakana, numbers, and some simple expressions." Lesson Two, for example, which ostensibly covers apologies (*sumimasen*) and the simple request form (*-te kudasai*), also gives the grammatical crusher *sugido then de kessatsu ni tsukameta* (スピード違反で警察に捕まった, "I was caught by the police on a speeding violation"), along with some pretty dense thickets of kanji. While I am not of the school that regards kanji as so intrinsically difficult that only advanced students need bother with them, it is hard to justify hitting a beginner with the monumental seven-character 交通反則切符 (kōtsū hansoku kokuchusho, "traffic ticket").

Similarly, the notes and exercises work both sides of the fence, mixing elementary with fairly advanced material. The exercises are also geared more toward the written than the oral. I searched in vain for the "repetition, role-play, and transformation" promised on the back cover; the "amusing games and puzzles" are merely exercises referring to graphs and illustrations—interesting, but hardly innovative.

In short, students who need to review or reinforce Japanese learned elsewhere are likely to find *Do-It-Yourself Japanese* useful, if a bit confusing, true beginners should probably start with a more staid, if more comprehensive, basic text.

It was only a matter of time before the Japanese language industry caught up with the even more popular karaoke craze to produce *Sing Japanese: The Fun Approach to Studying Japanese*. Anyone who has ever had to resort to crooning old Beatles numbers in order to hold his own in a karaoke bar will welcome this compendium of eleven popular tunes, guaranteed to be known to almost any Japanese who ever juggled a microphone in one hand and a drink in the other.

In this regard, *Sing Japanese* fulfills its mission: the book, complete with lyrics, translation, an explanation of each song, and accompanying tape (lamentably, not sung by

(continued on page 63)

Shirley, the owner of Shady Grove Japanese Bar
おはようございます。お名前は何ですか？
Good morning and welcome! And now to the page.

Shirley, Shirley, Shirley, go the Shady Grove
おはよう おはよう おはようおはよう
you, you, you, you, you, you, you

Shirley, Shirley, Shirley, go the Shady Grove
その歌の歌の歌の歌の歌の歌の歌の歌の歌
The very song, the very song, where are you now?

[pedagogical = 教育的な *kyōiku-teki na* • intrinsically = 本質的に *honshatsumeki ni* • croon = 囁く, *usoku* • lamentably = 残念な *zanzen na*]

Recently released books about Japan

Japanese New Religions in the West. *edited by Peter B. Clarke and Jeffrey Somers. Kent, England: Japan Library/Curzon Press, 1994. 167 pages, \$55 (hardcover)*

A collection of essays examining religious movements from Japan that have gained footholds in Western countries, includes an introduction to Japanese new and "new" new religions, with further essays focusing specifically on Britain, the US, and Brazil. Religions covered include Soka Gakkai International, Sukyō Mahikari, Seichō no Ie, the MOA Foundation, Tenrikyō and Risshō Kōseikai. (Distributed in the US by Humanities Press, Atlantic Highlands, NJ)

Architects of Influence: The Tsutsumi Family and the Seibu-Saison Enterprises in Twentieth-Century Japan. *by Thomas R. H. Havens. Cambridge, MA: Council of East Asian Studies/Harvard University Press, 1994. 335 pages, \$45 (hardcover)*

By recognizing the market potential of transportation, retailing, travel, and leisure, the interrelated Seibu and Saison enterprise groups have shaped Japanese consumer culture in the twentieth century. They have also made the Tsutsumi family astonishingly rich. Havens traces the family's fortunes, examines the management and marketing techniques of the company's colorful founder, and explains how the groups have prospered outside Japan's prewar and postwar business establishments. In

doing so, he shows how the Seibu and Saison enterprises have influenced and exploited the shift in Japanese culture from a frugal, hard-working society to a New Breed that takes affluence for granted. Part of the Council of East Asian Studies Subseries on the History of Japanese Business and Industry

Using Japanese Slang. *by Anne Kusschan and Susumu Eguchi. Boston: Charles E. Tuttle Co., 1995. 246 pages, \$12.95 (paperback)*

Entertaining and colorful language from the real world—with etymological explanations that set it apart from other slang guides. Covers insults, sex, gangster jargon, young people's slang, and a collection of recently coined terms that may or may not become part of the mainstream

"Cultural Issues Faced by the American-Educated Teacher in a Japanese High School," *by Robert Engel. Nashville: Educators Press, 1995. 34 pages, \$5.95 (paperback)*
Aimed at students of Teaching English to Speakers of Other Languages (TESOL) programs in the US (specifically, those who adhere to an "art/craft" conception of teaching") who are planning to work in Japan. Briefly outlines some of the obstacles faced by teachers accustomed to outgoing, individualistic American students, and suggests 10 general ways to prepare for the experience. Not for the untrained educator

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A Review of Nisus Writer 4.0

by C.R. Clowery



The Nisus Writer mascot

One summer night in 1989, my computer guru showed me a brochure for the original Nisus. The first look stretched the limits of my electronic imagination. There was an integrated graphics layer that could rotate text 90°; there were ten clipboards, limitless levels of undo, Find and Replace options that could locate anything you could define and swap it for anything else, and an entire language for writing customized macros.

I was fascinated by the number of features packed into this power tool. For example, there are menu item changes waiting when you hold down the option key on four of the seven basic menus. Open the Font menu while holding the option key and you see WYSIWYG samples of all your font styles. Hold down Command/Shift, and Nisus Writer toggles a third layer of menus and goodies.

With the release of Nisus Writer 4.0, the product I admired six years ago has evolved and established its authority in a new dimension of communication.

Nisus is more than a word processor; it sets the standards and introduces new parameters of communication in myriad ways. In Nisus we have the ability both to write text and to illustrate it with powerful graphics tools. We can lay out text for publishing, or watch our story roll by in a QuickTime movie. Moreover, Nisus Writer delivers the ability to make your Mac speak French, Spanish, German, or Italian, and Japanese will be added soon (never mind that the digitized voice still sounds like the Talking Moose). This is yet the dawn of talking computers. Read on.

Japanese Language Capability

Nisus Writer's most outstanding feature is its multilingual capabilities. Thanks to Apple's WorldScript technology, Nisus lets you write and talk to the world in 19 Romance, Middle Eastern, and Asian languages! Here Nisus' distinction appears: it has no rival among other major word processors in the way it handles Japanese.

The skillful implementation of Japanese word-processing power via Apple's Japanese Language Kit began for Nisus several years ago with the



Nisus handles graphics and Japanese text in an enlightened manner

大佛

Daibutsu
だいぶつ

release of SoloWriter, Nisus' pre-WorldScript, localized version of its document processor. Now Nisus Writer delivers all of SoloWriter's kanji-savvy features except vertical text running top to bottom. If your document isn't overly long, then text can be dropped into a graphics text box and dragged vertically. It looks so polished nobody would guess that you did it manually.

Last Year's Favorite: Brand X

MacAcademy's training seminar data for last year show that seven out of ten people who word-process currently use Microsoft Word. People are picky about their preferences in word processors and hesitate to switch to a new one. But I predict many writers will soon have a change of heart.

One reason is that with release 6.0, Word has grown outrageously fat. Size is no measure of quality, and Microsoft has design-loaded this program like a trash barge. Word has bulked itself right off my hard drive.

Nisus Writer has added features, including cutting-edge speech capability (Text to Speech by Best Speech of Berkeley), equation and table editors (Tycho TableMaker 2.2.2 and MathType 3.0), presentation tools, color graphics, and movies. At the same time, instead of swelling up to accommodate these improvements, Nisus Writer has refined its interface and made it easier to use than ever. Nisus has slimmed down and speeded up, while at the same time integrating many enhancements that set state-of-the-art standards.

Nisus handles mundane tasks as well as the other major word processors and makes subtle improvements to solutions that others overlooked. For example, I liked Word's "last opened" file access on the Edit menu. Nisus Writer added it, and then improved on Word's version with an option to select Essential Items.

Again, users felt that Word's mail merge was a strong feature, so Nisus Writer 4.0 included a simple and elegant mail merge, and, to top it off, added FAX merge and FAX cover sheet templates. Nisus then put them on a floating tool bar, which you can conveniently drag over to a merge project.

Yet another example is Nisus' control of the windows on your desktop. I frequently used MS Word's split window feature to cut, paste, and integrate parts of different versions of a document. Nisus lets you split windows vertically as well as horizontally, and allows you to synchronize the scrolling of those windows. You can stack or tile open windows like the Windows platform's File Manager; also, you can number lines or make text invisible as you wish. All these features may take a bit longer to learn, but it is time well spent. Who would go back to a less able processor after experiencing the power and convenience of the tools built into Nisus Writer?

WorldScript has been part of the Mac

System for about two years, but Nisus is the only major product that has addressed it. Apple Pacific acclaimed Nisus as the best WorldScript technology implementation of 1994. Nisus won the award for its ability to run text both left to right and right to left within the same document. If you work in Hebrew or Arabic or Sanskrit, Nisus lets you type from right to left with full utilities, including proofing tools, find and replace, macros, and indexing. Then, if you want to add traditional Chinese or Japanese or Korean, Nisus will run your text in two-byte kanji characters, integrating them smoothly into any other language. You need not switch to a different system or leave the application, and features such as PowerFind, graphics, macros, tables, and equations are still supported.

Sound

Nisus Writer's new interface includes text, graphics, layout, and sound layers. If your Mac allows, you can record your own voice with audio tape clarity, and

leave a voice-note to accent your file. Anybody with similar equipment can hear your message the way you want it heard.

But Nisus does sound one better. If you type a segment of French, for example, and click on "speak," your machine will read the passage briskly in a digitized, synthetic accent. Should you ask it to speak with a Spanish accent, Señor Macintosh will read "tortilla" as tortEEya. It reads "Ciao, bambino!" like a mechanical Italian. This skill comes to you courtesy of Berkeley Speech Technologies, and I understand they are working on a Japanese voice. Soon your Macintosh will be able to say ohayō gozaimasu like Mifune Toshiro in *Yojimbo*. But don't mix up languages with voices. If you click on the German flag when you've written French text, or vice versa, it won't please your ears.

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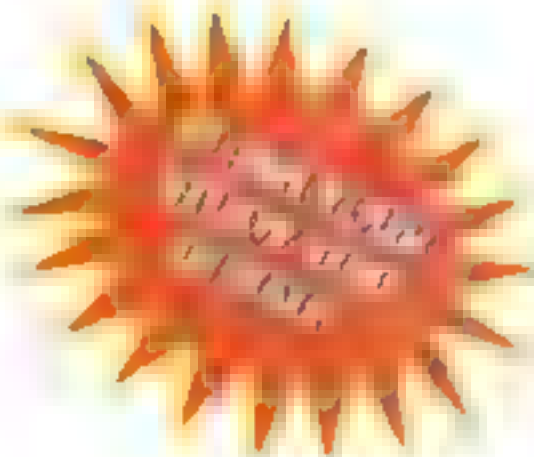
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And you'll be amazed at how naturally *Spectra Kanji* works in conjunction with any other Japanese study materials you're using. Working with textbooks? Following a curriculum? Just create kanji groups that parallel the kanji you cover, and use those as your springboard.

In fact, to give you a taste of the kind of synergy that's possible, we're even including groups containing the kanji from every issue of *MangaJin* ever published—including the one you're holding right now!

3 YOU WANT FOCUS— SPECTRA KANJI DELIVERS

Even with all the freedom *Spectra Kanji* gives you to explore, this isn't just a random romp in the wilderness. *Spectra Kanji* also monitors your progress and keeps you on track toward your ultimate goals of mastering the kanji universe.

Self-testing is available in a variety of forms. When viewing a group in card view, for example, you can selectively hide and reveal sections of the cards for a quick, easy pop quiz. Or you can let *Spectra Kanji* grill you with questions on the keywords, readings, and structure of the items in any group.

When you feel comfortable with a kanji, element or compound, mark it as "familiar." Familiar items will always automatically be displayed in a different color from unfamiliar items—in any group, in any view. So any time you study a group, you can instantly see how much you've already covered, and how far you still need to go.

And to tie it all together, *Spectra Kanji* can even give you comprehensive tests on all of your familiar kanji, elements, and compounds, so you can find out just how familiar with them you really are. With *Spectra Kanji* you have a concrete way to gauge both the quantity and the quality of your progress. And you'll always have a concrete answer when someone asks you how many kanji you know!

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The foundation of the Spectra Kanji methodology is the ability to freely create and manipulate your own customized groups of elements, kanji, and compounds. Add, delete, or highlight items based on a wide variety of criteria: meaning, reading, components, stroke count, grade at which studied in Japan, relative frequency in Japanese newspapers, index in several popular kanji dictionaries, etc. Sort your groups into any order you like based on these same criteria. Effortlessly move or copy individual or multiple items from one group to another. You can even pull all of the kanji from your standard (Shift-JIS) Japanese text files...

TABLE VIEW

Focus in on detailed reference data for each of the items in a group. Double-click on any item to instantly access its complete information profile in card view.

LIST VIEW

Get a bird's-eye view of the items in a group. Double-click on any item to access its card view information profile.

CARD VIEW

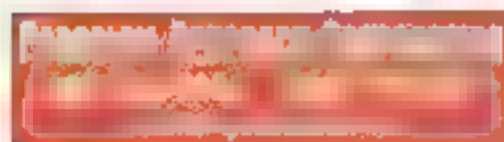
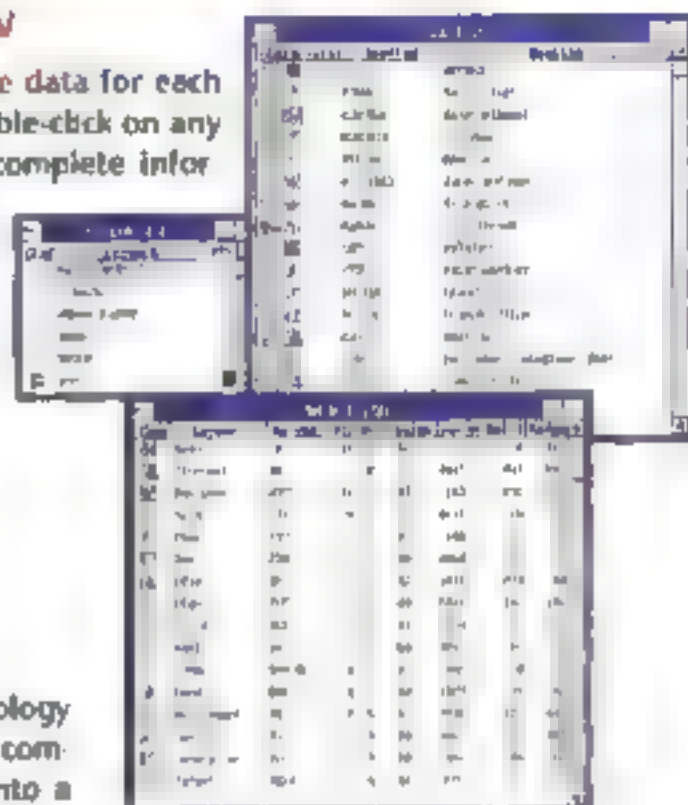
Here's where the power of the methodology takes shape. The elements, kanji, or compounds in a group are transformed into a deck of turbo charged flash cards. Flip back and forth through the cards in sequence, or jump around in random order. Quiz yourself by selectively hiding and revealing areas on the cards. When you master a card, pull it from the deck, and keep going until you've mastered them all. Switch between the four lists of additional information described below at the touch of a button. When you see an element, kanji, or compound in card view, you have at your fingertips everything you need in order to tattoo its structure, readings, and meanings into your brain forever. It's just in time learning taken to its full potential.

The component building blocks, which comprise the target item, along with their keywords and primary readings, in the order in which they are written. Mentally create a vivid image (see corresponding phrase or story line) which ties together the keyword of the target item and the keywords of its respective components. Focus on that image for a few seconds, and the structure of the target kanji or element is yours forever. Sound crazy? Try it. It works like magic.

The kanji and elements which contain the target item, along with their keywords and readings. After you've mastered the target item and its components, learning any of the items in this list would be a natural next step.

The words which contain the target item, along with their readings and meanings. Useful, commonly occurring compounds have been chosen specifically to ease the process of memorizing the many readings of the kanji they contain.

Card structural components (kanji actually possible) - Just as it is the probability of guessing of kanji when we read them. If we know one component, then all other kanji containing that component are forced to be. But in writing, you with this method of only recognizing and memorizing the readings of these kanji. Spectra Kanji paper then presents reading them in your mind. You'll not only know your kanji, but also understand the meaning of kanji you've already learned, but also your ability to accurately guess the readings of kanji you encounter for the first time.



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50 Years Later the War Ends for Yokoyama Ryuichi

On March 28, 1995, Yokoyama Ryūichi was finally able to put his World War II experiences to rest. Yokoyama, now 85, is famous in Japan for having authored the manga series *Fuku-chan*, a sweet, sentimental comic strip featuring a group of wholesome but occasionally mischievous kids, along the lines of *Nanet* or *Henry* in the US [see page 30 for selections from the series]. *Fuku-chan* ran from 1936 to 1944 in the *Asahi Shūnban*, and in the *Mainichi Shūnban* from 1956 until 1969.

What makes the four-frame comic strip unusual is that for six months in 1945 it ran in *Parachute News*, a series of propaganda fliers compiled by the US military in the Philippines and dropped over Japan toward the end of the war to encourage surrender. Yokoyama, who was living in Nagano prefecture at the time, learned of *Fuku-chan*'s presence in the American military publication when a friend who lived in Kamikura (near Tokyo) sent him a packet of the fliers.

In the fall of 1946, the war having ended, Yokoyama bravely visited General Headquarters of the Supreme Commander of the Allied Forces to request payment for the unauthorized use of his work. He was greeted by a Mr. Stanley, the man responsible for putting together *Parachute News*, who explained that he had become familiar with *Fuku-chan* in the Philippines (where the *Asahi Shūnban* was then available) and was so moved by the series that he decided to include it in the fliers. He turned down Yokoyama's request for payment, however, claiming that "copyrights are not valid during war."

And that was that—until March 28 of this year, when a US embassy official, at a party held at Tokyo's Imperial Hotel to honor Yokoyama as a "Person of Cultural Merit," presented Yokoyama with ¥180 (approximately two dollars) for the unauthorized use of his comic strip.

The resolution to this fifty-year-old saga came about due to the efforts of an informal group of manga artists called the Manga Group. After it was announced that Yokoyama would be honored with the "Person of Cultural Merit" status, the Manga Group decided to locate Mr. Stanley and have him attend the celebration as a surprise guest. Since meeting Stanley in 1946, Yokoyama had always felt kindly toward the man, and had expressed the desire to one day meet again.



US Embassy Special Advisor Andrew Meyers presents manga author Yokoyama Ryūichi with his long-awaited author's fee of ¥180.

The Group learned that Stanley had been a missionary and a Japanophile of the first order, even taking Japanese citizenship shortly after the war's end. Sadly, they also learned that Stanley had died in 1991.

Still wanting to do something special for Yokoyama to resolve this unfortunate chapter in his life, the Group decided to send a letter to the President of the United States, via Ambassador Walter Mondale, requesting that the US government officially present Yokoyama with his long-awaited author's fee at the March 28 reception. They drew up a letter (presented with translation on the facing page) and an official invoice for ¥180, which is the fee they calculated based on what Yokoyama was receiving from the *Asahi Shūnban* in 1944.

Mondale was apparently eager to attend the reception, but had to back out at the last minute due to trade negotiations. Therefore, Special Advisor Andrew Meyers did the honors. In front of an audience of approximately 600 people, Meyers tongue firmly in cheek, pronounced, "*Tashen asoku narimashita ga...*" ("This is very late, but...") and handed Yokoyama an envelope with a check made out for exactly ¥180. Maintaining the tone, Yokoyama responded: "*Kure de watashi no sengo wa owarimashita. Arigatō*" ("With it is, my post-war period comes to an end. Thank you"), and as the audience erupted in laughter the two men descended the platform.

Letter from *Manga Shūdan* (漫画集団, the Manga Group) to the President of the United States, via Ambassador Walter Mondale

(English translation by Wayne Lammers)

① 駐日米大使

ウォルター・F・モンデール閣下

① The Honorable Walter F. Mondale
United States Ambassador to Japan

② 戦争中、貴国は日本に対するプロパガンダに“降伏勧告
びら”というものを投下しました。その中の一つ、
「落下傘ニュース」に、横山隆一の「フクちゃん」が
無断借用されていました。

② During World War II, your country dropped fliers that urged surrender as part of your propaganda campaign against Japan. Among them was a series entitled "Parachute News," in which Yokoyama Ryūichi's cartoon strip, "Fuku-chan," was used without permission.

③ それからずいぶん長い時間が経ちました。

③ A great deal of time has passed since then.

④ 今年は、戦後五十年になります。つまましては、漫画集
団は、そろそろその「落下傘ニュース」に使用された「フ
クちゃん」の原稿料をご請求申し上げたいと思うのであり
ます。

④ The present year brings us to the 50th anniversary of the war's end. Such being the case, we of the Manga Group would like to respectfully request payment of the author's fee for use of the "Fuku-chan" strip in "Parachute News."

⑤ 横山に聞きましたところ、当時の朝日新聞の原稿料が
一ヶ月300円だったそうで、新聞連載ですから一枚10
円になります。

⑤ When we inquired of Mr. Yokoyama, we learned that the author's fee he was receiving at the time from the Asahi Newspaper was ¥300 per month. Since "Fuku-chan" was a daily feature in the newspaper, this means a fee of ¥10 per strip.

⑥ 研究者によると「落下傘ニュース」は、18枚ほどある
そうですので、合計180円となります。

⑥ According to historians, there were 18 issues of "Parachute News," so the total fee comes to ¥180.

⑦ 貴国は、世界に範たる知的所有権の擁護国であります。
漫画集団は、利息などというケチなことは申しません。3
月28日の「文化功労者・横山隆一を祝う会」にアメリカ国
を代表して“180円ポッキリ”をお届け頂いて、
知的所有権の大切さをご証明頂ければ、これに過ぎる幸せ
はございません。

⑦ Your country has been a model to the world in promoting intellectual property rights. We do not wish to make ourselves petty by asking for back-interest. But it would give us great pleasure if you, as representative of the United States, would be so kind as to deliver "¥180 exactly" to a reception we are planning to hold on March 28 in honor of Mr. Yokoyama Ryūichi, Person of Cultural Merit, thereby reaffirming the importance of intellectual property rights.

Fuku-chan

ふくちゃん

by Yokoyama Ryūichi
横山隆一

(1956)



(1959)

1 Grandfather
kore o goran.
"Look at this."2 Grandfather
Gaikoku de wa kuruma no nai jidōsha ga dekita yo.
"In the West, they've made a car without wheels."

- *gaikoku* actually refers to any "foreign country," but it's often used when the speaker means "the West."
- *kuruma* = "wheel," *no* is equivalent to the subject marker *ga*, and *nai* = "not have," so *kuruma no nai* = "not have wheels." This modifies *jidōsha* ("automobile") → "car without wheels."

3 Fuku-chan
Bu bu, sharin-nashi no jidōsha da zo.
"Vroom! Vroom! I'm a car without wheels!"

- *sharin* is another word for "wheel" and *nashi* is a noun form of *nai* ("not have"), so *sharin-nashi no jidōsha* also means "car without wheels."

4 Grandfather
O-machi. Nihon de wa mada geta o o-haki.
"Now, hold on! We still have to wear geta in Japan."

- *o-machi* is a polite command form of *matsu* ("wait"), and *o-haki* is a polite command form of *haku* ("wear" for things you put on your feet or put your legs through)
- *geta* are traditional Japanese wooden sandals. Here they symbolize Japan's sense of backwardness vis à vis the West during the Occupation years.

1 Fuku-chan
E o kute yo
"Draw me some pictures!"Grandfather
Washi ni?
"Me?"

- *washi* is used for "Uncle" mostly by middle-aged and older men. *Ni* marks *washi* as the person who does an action someone else will "receive." Here it implies something like *washi ni kute hoshii no ka*, "you want me to draw (pictures) for you?"

2 Fuku-chan
Ato nina.
"Two more."Grandfather
Ha ha ha. Sonna-ki ni itai no ka.
"Ha ha ha. You like them that much?"

- *ki ni itai* is the plain/abrupt past form of *ki ni iru* ("be pleased with/like").

3 Fuku-chan
Motto hoshu ne
"They want more."Grandfather
Konna-ki ninki ga aru to wa shiranakatta.
"I didn't know I was so popular."

- *ninki* means "popularity," and *ninki ga aru* (literally, "have popularity") is an expression for "be popular."
- *shiranakatta* is the plain/abrupt past form of *shiranai* ("not know"). ~ to wa *shiranakatta* = "I didn't know that ~."

4 Friend
Tasukaru ne
"This is great!"Fuku-chan
Opasan wa ura o tsukawanai kara ne
"Yeah, we luck out 'cause grandpa doesn't use the back."

- *tsukaru* literally means "is helpful" → "This is great!"
- *ura* = "back," and *tsukawanai* is the negative of *tsukau* ("use").
- *kara* = "because"; Fuku-chan is essentially stating the reason for what his friend said: *ura o tsukawanai kara tsukaru* = "it's great because he doesn't use the back."
- during and after the war, Japan suffered from severe paper shortages, and children were expected to use the back of previously used paper for their coloring. These kids have found a way to circumvent the rule.

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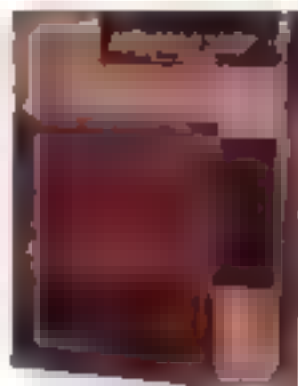
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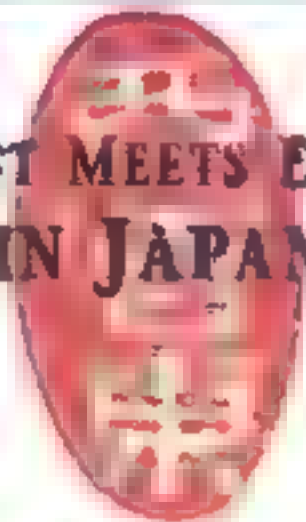
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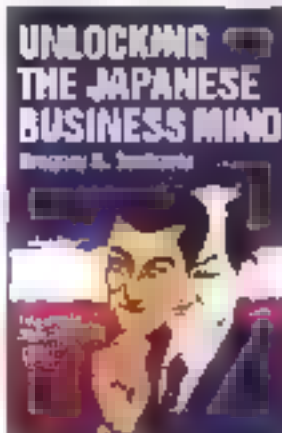
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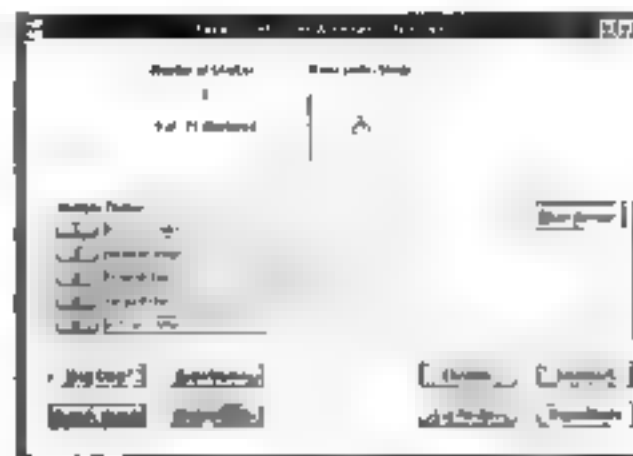
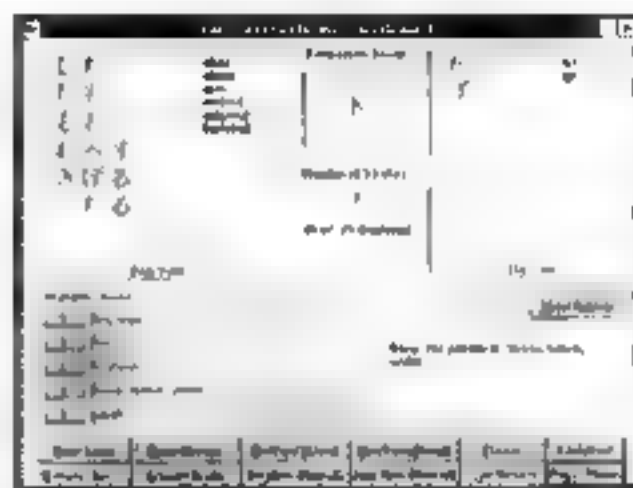
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popularity? As creator Jim Davis explains, "He's a human in a cat suit." Garfield loves to eat, sleep, and watch TV just like his human fans. And just like



Odie and Garfield

In this issue, we introduce Garfield, the fat, orange cat whose cocky and self-indulgent attitude endears him to his readers.

Launched in 1978, *Garfield* was an instant hit. Today, the Sunday version is the most widely syndicated Sunday comic in the United States. Innumerable *Garfield* toys, dolls, and other products are on the market, and bookstores are filled with *Garfield* collections. There is even a weekly Saturday-morning "Garfield" TV series.

So who is this famous cat, and what's the key to his

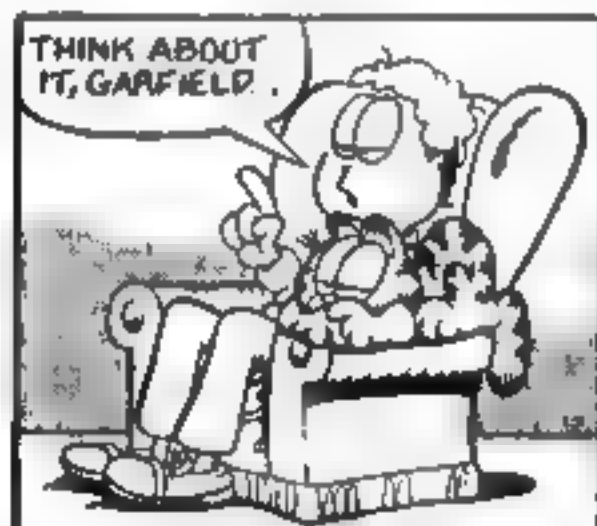
humans, he hates dieting, hates Mondays, and hates the sound of his alarm clock.

Garfield's owner is Jon Arbuckle, a cartoonist by trade and a hopeless loser. Garfield is no devoted pet, however; he has no qualms about stealing Jon's dinner or his easy chair, and takes every opportunity to insult his stupid, slobbering dog, Odie.

Creator Jim Davis was born on a farm in Indiana, where he grew up in the company of his mother's 25 cats. After working for an advertising agency, Davis became an assistant for another cartoonist, and then created his own strip, *Gnorn Gnat*. Demand for a comic strip about bugs was not high, however, so five years later *Gnorn* was put to rest. Davis created *Garfield* after realizing that there were no comic strips about cats, even though the world is full of cat lovers. Ironically, Davis has no cats of his own—his wife is allergic.



Garfield and Jon



1



2



3

Jon: "Think about it, Garfield."

ガーフィールド、考えても みろ よ
Garfield, kangae te mo miro yo
(name) think-not+emph. see+emph. (emph.)

• 彼はここでは次に述べる事柄をさす

Jon: "Where would you be without me?"

ぼくが いなかったら、おまえ 今頃 どこにいる と思う?
Boku ga inakattara omae ima goto doko ni iru to omou?
I (subj.) if did not exist you about now where at exist/be (quot.) think

• Where would you be ~ 現在の事実と異なる状況を仮定する仮定法過去の用例。

Garfield: "More toward the middle of the chair"

この椅子の もっと マンナカ 近 た ね。
Kono isu no motto mannaka hen da ne
this chair of more center area is (colloq.)

今号では、その生意気でわがままな態度が読者に愛されているオレノ色の人猫、ガフィールドを紹介。

1978年に登場した「ガフィールド」は、いまも人気を呼び、今号では今号でもっとも数多くの新聞の「曜報漫遊」のコーナーに載っているマンガです。おびただしい数のおもちゃ、人形、その他のガフィールドグッズが商品化され、書店にもガフィールドコレクションがずらりと並んでいます。ガフィールドはまた、テレビ化され、米国では「曜報」の「曜報」毎週放映されています。

では「オレノ色」猫はいかにどんな猫で、どう

して、これほど人気があるのでしょうか？ 作者であるジム・ダイヴィスは、「ガフィールドは猫の姿をし、人間ナマリ」と説明しています。マンガの読者と同様、ガフィールドは食べたり寝たり、テレビを見たりするのが好きです。しかもダイエットをすることや、月曜日、日曜まじ時計の音が大好きなところも、また人間的です。

ガフィールドは、漫画家としてしようもないダメ男。ジョン・ア・バックと名乗っています。しかしガフィールドはまじめな人ではなく、ジョンの夕食を「もし宿敵した」、彼を「まじめ」とも、何とも思いません。また、

いつも「オレノ色」をもらいたげなジョンの飼い犬、オ・ディを機嫌よく飼っています。

作者のジム・ダイヴィスは米国インディアナ州の農場生まれ。母の死でいた28歳の猫ともなりました。その出会い、結婚して後、漫画家の助手になり、そのおかげで作品「ノーマット」を発表。しかし、売れ行きが良くない「ノーマット」はあまり売れず、5年後に執筆を中止します。そして、愛猫オ・ディを多く、もかかお・オ・ディを描いたマンガが、今も欠けたダイヴィスは、「ガフィールド」を後に送り出した。地元の、オ・ディの猫が「オ・ディ」の猫、ダイヴィスは猫を飼っていません。



1



2



3

Dog: "Kill cat!! Kill cat!!"
殺せ! 殺せ!
Korose! Korose!
kill-(command) kill-(command)

Garfield: "Do you have an appointment?"
予約 してある?
Yoyaku shite aru?
appointment have made

• Kill cat は文法的には誤り。正しくは Kill the cat と言うべきところを、kill cat と吠えたてていることで、この犬がいかにも頭がわるいことが表わされている。

Dog: "Uh, no."
あつ、してない。
Ai Shite nai
(exclam.) have not made

Garfield: "Sorry."
悪い ね。
Warui ne.
bad/I am sorry (colloq.)

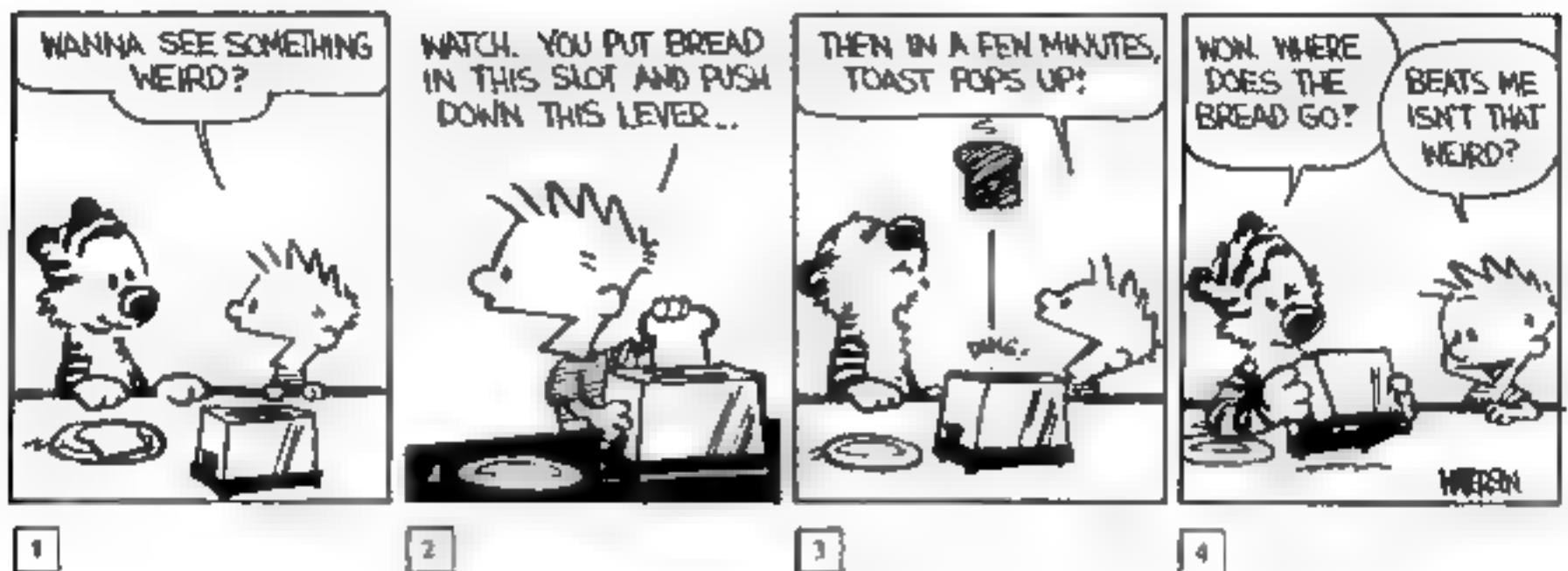
Dog: "Dam."
チェッ!
Che!
(exclam.)

Garfield: "If I let you kill me without an appointment, I have to let everybody kill me without an appointment."
オマエに 予約 なしで 殺させてやったりしたら、誰にでも 予約 なしで
omae ni Yoyaku nashi de korosasete yattari shitara, dare ni demo yoyaku nashi de
you to appointment without let kill if did-(etc.) to anyone appointment without
ボクを 殺させてやらなきゃならない から な。
boku o korosasete yaranakya naranai kara na
I (obj.) let kill must do because (colloq.)

• Dam は Damn のえん曲表現で「チェッ」「いまいましい」などの意味に使う。Dam 用とも言う。
• let A kill B 「AにBを殺すことを許す・殺させてやる」

calvin and hobbes

by WATSON



1

Calvin: "Wanna see something weird?"
 おかしな こと 見せてやろう か?
 Okashina koto misete yarō ka?
 strange thing show-(to you) [?]

- Wanna see は Do you want to see を省略縮した1語表現。
- Weird は「奇妙な／不可解な／風変わりな／異様な」の意味。

2

Calvin: "Watch. You put bread in this slot and push down this lever."
 見てろ よ、この穴にパンを入れて、このレバを押すんだ
 Mitero yo Kono ana ni pan o irete kono rebā o oshu nda
 look-(command) (emph.) this hole in bread (obj.) put-and this lever (obj.) press (explan.)

- You はここでは Hobbes を指すわけではなく、「一般的な人の総称として使われている」。

3

Calvin: "Then in a few minutes, toast pops up!"
 すると、2〜3分 で トースト が 飛び出す!
 Suruto, ni-sanpun de tōsto ga tobidasu!
 if do 2-3 minutes in/after toast (subj.) jumps out

Sound FX: Ding!
 チン!
 Chir!
 (sound of toaster bell)

4

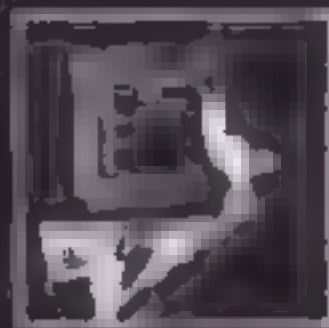
Hobbes: "Wow. Where does the bread go?"
 ヘー、パン は どこへ いっちゃった ん だろう?
 He, pan wa doko e icchatta n darō?
 (exclam.) bread as for where to went-(regret) (explan.) I wonder?

Calvin: "Beats me. Isn't that weird?"
 さあね。おかしい だろう?
 Sāne. Okashii darō?
 (interj.) strange isn't it?

- Beats me 「質問の答え（ここではパンがどこにいったか）は自分にはわからない」という意味の慣用表現で、「さあね／知らないね／見当がつかないね」などのように会話で頻繁に用いられる。

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BASIC JAPANESE through comics

Lesson 47 • *Commands—part II*

There is nothing like an abrupt command for getting someone's attention. While a large part of the strength of any imperative is tone of voice, the abrupt forms generally carry more clout than the relatively polite *-nasai* forms introduced in Basic Japanese No. 46.

In the examples below, we note how the abrupt command form is created for each of the basic verb types. We also show how *-te kure* and *-te kudasai* can be used as commands, and we introduce negative commands as well. Finally, we present two special cases: the *-tamae* ending, from the classical honorific verb *tamau* (給う, "grant/bestow" but not often used for these meanings in modern Japanese), and *irasshai*, from the honorific verb *irassharu* ("come/go/be in a place").



The abrupt command form (*ru* verb)

Shin-chan is not a morning person. He has a tendency to oversleep and habitually misses the morning bus. Today his mother has vowed to get him to the bus on time, but her first challenge is to get him out of bed.

Mother: さあ、起きなさい、しんのすけ!!
 Saa okinasai Shinnosuke!!
 all right/come on get up/wake up (command) (name)
 "Come on! Get up, Shinnosuke!"
 "Come on! Time to get up, Shinnosuke!" (PL2-3)

Sound FX: ばっ
 Ba!
 (effect of sudden, vigorous action—here of pulling off cover)



Mother: 起きろ!! 起きろ!! 起きろ!!
 Okiro!! Okiro!! Okiro!!
 wake up wake up wake up
 "Wake up! Wake up! Wake up!" (PL2)

Sound FX: がくん がくん がくん
 Gakun Gakun Gakun
 (effect of head limply bouncing back and forth)

- *okinasai* is a relatively gentle command form of *okiru*, "get up/wake up." We covered this kind of command form in Basic Japanese No. 46. It's made by adding *-nasai* to the *-masu* stem of the verb.
- *okiro* is the abrupt command form of the same verb.

How to make the abrupt command form depends on the type of verb. For *ru* verbs (most verbs ending in *-iru* or *-eru*), it's made by changing the final *ru* to *ro*: *okiru* → *okiro*.

The abrupt command form (u verb)

Sugimoto has been giving Shōta advice on writing a Quality Control Circle report. Now he leaves him to do it on his own.

Sugimoto: それじゃあ、オレ、用事 ある から
Sore ja, ore, yōji aru kara
 well then I business exist/have because/so
 “Well, I’ve got some business to take care of, so...”
 (PL2)

正太、頑張れ よっ!!
Shōta, ganbare yoi!
 (name) do your best (emph.)
 “Give it your best shot, Shōta!” (PL2)

Sound FX. がちゃ
Gacha
 (“rattle” of door latch)

- *sore ja* is a contraction of *sore de wa*, “in that case/then/well then.”
- *ore* is a rough, masculine word for “I/me.” *Wa*, to mark this as the topic, has been omitted.
- *yōji* = “business/an errand.”
- *kara* (“because/so”) here implies “so I have to go.”
- *ganbare* is the abrupt command form of *gambaru* (“try hard/ do one’s best”). *Garbaru* ends in *-ru* but it’s an *u* verb rather than a *ru* verb.

For *u* verbs (all verbs not ending in *-ru* or *-eru*, and some with those endings as well) the abrupt command form is made by changing the final vowel *u* to *e*: *gambaru* → *ganbare*.



© Kubonouchi Eisaku / Tezuka Osamu Dokushin Kyō, Shogakukan

Another *u* verb

The Sea Bat, Japan’s first nuclear-powered sub, has just arrived at its underwater meeting place with US forces. The sub was built in cooperation with the United States, and this meeting was designed to test the new sub’s performance in a mock battle, but Captain Kaeda has other plans. He begins by using his sonar to determine how many other subs are lying in wait for him.

Kaeda: 水測長、目標探信 ソナー 打て。
Suisokuchō, mokuhyō tanshin sonā ude.
 sonar chief target exploring signal sonar transmit-(command)
 “Sonar chief, transmit active sonar.” (PL2)

- *akutibu* (“active”) is given as the reading for the kanji *mokuhyō tanshin*. In this case, the kanji provide a definition for the foreign word written in katakana. We can assume that he actually said “*akutibu*.”
- *ude* is the abrupt command form of the verb *uteru*, which can mean “hit/strike/shoot” or “transmit/send (a signal, telegram, etc.).”

Uteru is an *u* verb, but note that *-tai* changes to *-te* (not *-se*) because of the irregularity of the consonants for *r* row syllables: *ta chi tai te to*. The *ts* sound occurs only with the vowel *u*.



© Kawaguchi Kenji / Chūmoku no Kantai, Kodansha

An irregular command form

Sumitomo has just bought a fishing boat. He is calling his younger brother, who no longer lives in their hometown, to invite him on a fishing trip.



© Yumashiki & Kitami / Taisho Baku Hissai, Shogakukan

Sumitomo: 帰ってきたときは乗せてやっかい
Kaette kita toki wa nosete yakkai
 came home time/when as for will give ride because/so

早く帰って来い!!

hayaku kaette koi!!
 quickly come home

"Next time you're home I'll take you for a ride, so come home soon!" (PL2)

- *kaette* is the *-te* form of *kaeru* ("return home"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *Kaette kita toki* can be "when you came home," but it's also used to speak of what will occur at some time in the future "when you have come home" → "when you come home."
- *nosete yakkai* is a dialect contraction of *nosete yaru karo*, "because I will give you a ride."
- *kaette koi* is the abrupt command form of *kaette kuru* ("come home"). *Kuru* is an irregular verb.

Kuru ("come") and *suru* ("do") are the only two verbs formally classed as irregular in Japanese (though there are also a handful of special irregularities among otherwise regular verbs). The abrupt command forms of these verbs are *koi* and *suru*, respectively.

-te kure command form

Tanaka-kun's boss is continually sending him on mindless errands. Here we have a good example of how the abrupt command form of the pattern *-te kureru* ("do for me") is used to give orders.

Section Chief: 田中くん これ 郵便局へ出してきてくれ。

Tanaka kun, kore yūbinkyoku e dashite kite kure
 (name fam.) this post office to/for mail-and come back (for me)
 "Tanaka, take this to the post office for me," (PL2)

Sign: 課長

Kachō

Section Chief

Tanaka: はい!

Hai!

"Yes, sir!" (PL3)

- *dashite* is the *-te* form of *dasu*, which when speaking of mail means "post/send off."
- *kite* is the *-te* form of *kuru* ("come"), which after the *-te* form of a verb can imply "go do the action and come back." Adding *kure* after this makes a masculine command; a female speaker would say *o-kure* or use just the *-te* form, as in our next example.

Kure is the abrupt command form of *kureru* ("give to me"), but when used with the *-te* form of another verb it sounds quite a bit softer than the abrupt command form of that verb. *Dashite koi* is a strong authoritarian command, while *dashite kite kure* can range from a gentle command to what we might call an abrupt request.



© Tanaka Hiroshi / Tanaka-kun, Take Shobō

-te kudasai as a command

Yawara is being hounded by two reporters for a sports newspaper. Every time she turns around, they are hiding in the bushes somewhere snapping her picture, and she has finally had enough.



© Urusegwa Naoki / Yawara!, Shogakukan

Yawara: いい 加減 に して 下さい!!
i i kagen ni shite kudasai!!
 good degree/extent to make it please
 "Give it up already!!" (PL3)

Sound FX: バシヤ
Pashia
 (sound of camera shutter)

- *i i kagen ni shite* is the *-te* form of *i i kagen ni suru*, literally "make (it) to a good/appropriate extent"—implying that the "good extent" has already been surpassed. The various command forms of the expression are like "that's enough!/stop it!/cut it out!"

Kudasai after a *-te* form usually makes a polite request, but it can be more of a command, depending on the tone of voice.

An abbreviated -te kudasai

Sasaki has to give a speech at a friend's wedding, but he is very nervous. His wife provides some words of encouragement as they prepare to leave for the banquet hall.



© Yamazaki & Kitama / Tsuru Boku Nisshi, Shogakukan

Wife: あな、しっかりして!!
Anata, shikkari shite!!
 you/dear be strong (command)
 "Get a hold of yourself, dear!" (PL2)

Sasaki: ああ、大丈夫です。
Aa, daijoubu desu.
 (interj.) all right/ye pe-ahem am/is/will be
 "Yeah, I'll be OK." (PL3)

- *anata* literally means "you," but Japanese women typically use it to address their husbands in the way English-speaking women use "dear/honey."
- *shikkari* is an adverb meaning "firmly/steadily/strongly," and *shikkari shite* is the *-te* form of the expression *shikkari suru*, meaning "be steady/strong" in the face of some challenge.

The *-te* form of a verb by itself can be a short form of either *-te kure*, the relatively gentle command form, or, as here, *-te kudasai*, the polite request form. As in the above example, if it's said with enough emphasis, it becomes a command.

-naide: a negative command

Taeko is a computer genius. In high school, she and a number of other young students were hired to work for a large software company programming new computer games. Although the company made huge profits from their efforts, her peers were fired one after the other as they grew older and ran out of ideas, and now Taeko is the only one left. In her anger and frustration, she has climbed onto the roof of the corporate headquarters.



© Yajima & Hirakane / Ningen Kosaten, Shogakukan

Man: 妙子!
Taeko!
(name)
"Taeko!" (PL2)

Taeko: 来ないで! それ以上 近づくと
Konaidel! Sore ijō chikazuku to
don't come that more than if approach
ここから 飛び降りる わよ!!
koko kara tobi-oruru wa yoi!
here from jump down (fem. emph.)
"Don't come! If you approach any more
than that, I'll jump!"
"Stop! If you come any closer, I'll
jump!" (PL2)

- *konaidel* is a negative *-te* form of *kuu* ("come"), making a negative command or prohibition: "don't come."
- *chikazuku* = "approach/come near," and *to* makes it a conditional: "if you approach/come near."

Verbs have two negative *-te* forms: *-nakute* and *-naide*.
Naide is used for negative commands.

A rougher negative command

Hiroko loves reptiles. She's a third grader and an *yimerarekko* (いじめられっ子, "bullied child") because of her strange hobby. Nonetheless, she has decided to bring one of her many reptiles to school today.



© Okazaki Jirō / After Zero, Shogakukan

Hiroko: ほら、ロクベエ、こっちに 来て みい。
Hora, Rokubē, kocchi ni kite mii
look (name) here to come-and see-(command)
"Look, Rokubē! Come see," (PL2)

Reptile: シャアア
Shaaa

Rokubē: ち... 近づくな!! バカ!!
Chi- chikazuku na!! Baka!
(stammer) don't approach foolish/crazy
"D-don't come any closer! You're crazy!"
(PL2, PL1)

Other boy: ゲテモノ 趣味!!
Getemono shumi!!
bizarre thing taste
"You like weird stuff!"
"Weirdo!" (PL1 2)

- *kite mii* is a colloquial variation of *kite miro*, the abrupt command form of *kite miru*, "come and see" or "try and come" + "come over here."
- *chikazuku na* is the abrupt prohibition/negative command form of *chikazuku* ("approach/come close").

Take note: The abrupt negative command form is made by placing *na* after the dictionary form of the verb: *chikazuku na* = "don't come near." When *na* is added to the *-masu* stem, it is short for *-nasai*: *chikazukina* = *chikazukinasai* = "come near."

Commanding with *-tamae*

Densuke and his wife Michiko are spending the day together shopping. They were about to buy some grilled snacks from a street vendor, but because it was the end of the day and the vendor only had two pieces left, Densuke suggested they wait to see if the price would drop. While they were waiting however, another person stepped up and bought them. Michiko jokingly scolds him, and he responds in kind.

Michiko: 責任 を とり給え、キミッ!!
 Sekinshi o toritamae, kimi!!
 responsibility (obj.) take-(command) you
 "You better take responsibility for this, young man!" (PL2)

Densuke: すいません、課長!!
 Sumasen, Kachō!!
 I'm sorry section chief
 "I'm sorry, boss." (PL3)

- *tori-* is the *-masu* stem of *toru* ("take")
- bosses often address their subordinates with a generic *kimi* ("you"), especially when they're angry
- *sumasen* is a slightly less formal *sumimasen* ("I'm sorry")
- Densuke humorously calls his wife *kachō* ("section chief" → "boss") because her use of *-tamae* made her sound like his boss at work.

The suffix *-tamae* attaches to the *-masu* stem of a verb to make a strong, authoritarian command.



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A PL4 command

These two noodle shops were once a single establishment run by twin brothers, but the brothers had a fight and decided to each have their own shop. Unfortunately, they are across the street from each other, and the competition to attract customers is fierce.



© Kariya & Hanasaka / Oshichiya, Shogakukan

Brother 1
 さあ、どうぞ、こっち ですよ!
 Sa, dōzo, kocchi desu yo!
 OK please this direction/side is (emph.)
 "All right! Come on in! This is the place!" (PL3)

Brother 2
 こちら が 本家の 龍々軒。はい、いらっしゃい!
 Kochira ga honke no Ryūryū-ken. Hai, irasshai!
 this side (subj.) main house of (name) yes (emph.)
 "This is the original Ryūryū-ken Restaurant! Yes, come right in!" (PL2)

Banner:
 元祖 手のべ麺
 Genso Tenohe-men
 originator hand-stretched noodles
 "The Original Handmade Noodles"

- *dōzo* is used for "please" when urging the listener to do some action. In this case it implies "please come in."
- *kocchi* is a colloquial equivalent of *kochira* ("this direction/side"). *Kocchi desu yo*, literally "it's this side," implies "this is the place you're really looking for." Similarly, *kochira ga honke* emphasizes "this (side) is the original house."
- *honke* refers to the "main/head house" of an extended family or the "originator/original maker" of a product. *Genso* is a synonym for the latter meaning.

Irasshai is the abrupt command form of the PL4 verb *irassharu* ("come"); the verb is inherently polite, so even the abrupt form is polite. Shopkeepers shout *irasshai* both to welcome customers when they enter and, as here, to "command" pedestrians to stop by. In most respects, *irassharu* is a regular *u* verb, but this command form is irregular.



OL 進化論

OL Shinkaron

by 秋月りす / Akizuki Ritsu



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Boss: 派遣会社 から 来た コ
Haken-gaisha kara kita ko,
dispatch co. from came girl
よく 働く ねえ。
yoku hataraku nē.
well/hard works (colloq.)
"That girl from the temp service really works hard, doesn't she." (PL2)

FX: てきぱき
Teki-paki
(effect of working efficiently/briskly)

- *haken* = "dispatch" and *gaisha* (from *kaisha*) = "company"; the combination is the term for "temporary employment agency"
- *kita* is the plain/abrupt past form of *kuu* ("come"); *haken-gaisha kara kita* is a complete thought/sentence ("[she] came from the temp service") modifying *ko* ("girl"). *Wa*, to mark *ko* as the topic, has been omitted.
- *yoku* is the adverb form of *iu/yoi* ("good/fine/OK"), so it means "well/in a good manner" → *yoku hataraku* = "works hard/diligently."

Boss: うち の 正社員 に なりませんか?
Uchi no sei shain ni narimasen ka?
our company of regular employee (result) won't you become?
"Why don't you come to work for us full-time?" (PL3)

OL1: はいっ、ありがとうございます。
Hai! Arigatou gozaimasu.
yes thank you
"Oh! Thank you very much." (PL4)

- *narimasen* is the PL3 form of *narau*, negative of *naru* ("become"), and *ka* makes it a question. Negative questions are used for invitations and suggestions, similar to English expressions like "Won't you (have/come/try) ~?", "Wouldn't you like to ~?", or "Why not/why don't you ~?"
- *ni* marks the result of the verb *naru*, so *ni naru* as a unit is equivalent to English "become."

Boss: 他の OL と 同じ に なってしまった。
(thinking) Hoka no OL to onaji ni natte shimatta.
other office ladies as same (result) became-(regret)
"She's become just like our other OLs." (PL2)

On bag: ポテトチップス
Poteto Chippusu Potato (chips)

- *natte shimatta* is the *-te* form of *naru* ("become") plus the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of a verb often implies the action is/was regrettable

OL1: 昔 は ね、おしゃべり する 相手が いなくて、仕事 ばかり してた の よー。
Mukashi wa ne, oshaberu suru aite ga inakute, shigoto bakari shiteta no yo.
not exist-(cause) work only was doing (explan.) (emph.)
"Before, I didn't have anybody to talk to, so all I did was work!" (PL2)

OL2: 派遣 の コ っ て みんな そう よ ねー。
Haken no ko de minna sou yo nē.
dispatch of girls as for everyone that way (emph. -e) (colloq.)
"All the temps are like that." (PL2)

Sound FX: きゃはは
Kyo ha ha (laughing/giggling)

- *oshaberu* = "gossip/chitchat" and adding *suru* makes it a verb: "gossip/chat/talk" (the honorific *o-* is obligatory for this meaning). Here the verb modifies *aite* ("counterpart/partner") → "someone to talk to"
- *inakute* is the *-te* form of *inai*, negative of *iru* ("exist/have"); the *-te* form here indicates this is the cause for *shigoto bakari shiteta*.
- *shigoto shiteta* is a contraction of *shigoto shite ita* ("was doing work/was working"); inserting *bakari* modifies it to "was doing nothing but work" → "all I did was work"

OL Shinkaron

by 秋月りす / Akizuki Ritsu



1

Wife: 早くしないと遅刻するわよ。
Hayaku shinai to chikoku suru wa yo.
 quickly if don't do/make will be late (fem. emph.)
 "If you don't hurry, you'll be late." (PL2)

Husband: うー、天気はどーだ?
U- Tenki wa dō da?
 (groan) weather as for how is
 "Lgh... How's the weather?" (PL2)

- *hayaku* is the adverb form of *hayai* ("fast/quick"), and *shinai* is the negative form of *suru* ("do/make"); *hayaku suru* = "do quickly/make it quick." To after a non-past verb (including negatives) can make a conditional "if/when" meaning, so *hayaku shinai to* = "if you don't make it quick" → "if you don't hurry."
- *wa* is a mostly feminine particle that gives colloquial emphasis; *yo* is also an emphatic particle, often implying that the speaker thinks it's something particularly important for the listener to hear
- asking questions with *dō* is masculine

2

Sound FX: シヤッ
Sha!
Whoosh (sound of sweeping the curtain open)

Wife: 快晴!! きもちいいわよ。
Kaisei!! Kimochi ii wa yo.
 fine weather feeling good (fem. emph.)
 "Beautiful! It feels great." (PL2)

Husband: あーあ。
A-a
 (wtery.)
 "Shoot," (PL2)

- *kimochi (ga) ii* is literally "feeling is good" → "feels great!"
- *A-a* is an interjection of disappointment or lament: "Dang/What a bummer"

3

Wife: なによ。休日出勤 そんなにつらいの?
Nani yo. Kyūjitsu shukkin sonna ni tsurai no?
 what (emph.) working on a holiday that much painful (explan.)
 "What!—is going to work on the weekend so tough?" (PL2)

Husband: いやー、天気が悪けりゃ楽なんだけど...
Iya- tenki ga warukerya raku na nda kedo
 (interj.) weather (subj.) if bad easy (explan.-is) but
 "Well, if the weather were bad, it'd be fine, but..." (PL2)

- *kyūjitsu* refers to all days that are usually "off-work" days; traditionally that means Sundays and national holidays, but it increasingly means Saturdays as well.
- *shukkin* is a noun for "going to/reporting for work," so *kyūjitsu shukkin* means "going to work on holidays/weekends."
- asking a question with explanatory *no* is very common in informal speech, especially feminine speech.
- *warukerya* is a contraction of *warukereba*, a conditional "if/when" form of *warui* ("bad"). *Raku* is a noun meaning "easy/comfortable," so *(tenki ga) warukereba raku* = "is easy if (the weather) is bad."
- *na n(o) da* is the form explanatory *n(o) da* takes when following a noun.

4

OL1: くそーっ!
Kuso!
 "Damn!"

OL1: あーっ、なんていい天気なんだっ!
A- nante ii tenki na nda?
 (interj.) (emph.) good weather (explan.-is)
 "Aargh. What a disgustingly beautiful day!" (PL2)

OL2: けっ
Ke. "Jeez."

- *kuso!* is used widely as a curse of chagrin. It literally means "excrement" but is not considered objectionable like its slang counterpart in English.
- *nante* can be used to emphasize exclamations in colloquial speech; elongating the vowel increases the emphasis. With *ii tenki* ("good weather"), it's like saying "what incredibly nice weather!" but since she's saying it in frustration, here it's more like "disgustingly nice."

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この女に賭ける

HIROMI, a long tall lady.

Kono Hito ni Kakero

— Bet on this Woman —

作・週良貨
画・夢野 一子

Story • Shū Ryōka
Drawings • Yumeno Kazuko



Harashima Hiromi is a strong-willed, successful manager in a large Japanese bank.

In addition to an intriguing subtitle—*Hiromi, a long tall lady*—the cover copy provides the following background in English: “Hiromi Harashima, Yotsuba Bank clerk, age 30, height 173cm. She believes that banks must invest in business and human potential. With this in mind she strives, gracefully, unhurriedly and at her own pace, to become the ideal banker.”



Hiromi definitely does things at her own pace. In fact, she is so relaxed her expression hardly changes throughout the 240 pages of volume 1. She takes her time getting to work every day and often arrives only seconds before morning meetings. Nonetheless, she takes work seriously, and her excellent performance has won her a major promotion along with the opportunity to fast-track her career by saving a failing branch office.



Her transfer to the failing Taihō branch has come about due to the efforts of an enlightened executive at the Yotsuba head office, who recognizes the value of female employees and feels they should be given more of a chance at career-track positions. In the past, he has supported women trying to get away from the mundane clerical duties of a regular OL, only to lose face time and again as they quit for one reason or another. Hiromi, however, is clearly different, and he is gambling his credibility and influence over other directors by recommending her as the person who can turn around Taihō's performance.

A note on format:

Placing English in the balloons is a radical departure from our previous formats. In this issue and the next, we will be experimenting with two variations based on this approach. We will include a short reader survey postcard in the next issue and will be looking forward to hearing your reactions.

Our main motivation in developing the new format is to provide readers who are not students of Japanese, or who are just beginning their study, with a way to easily understand a manga story.

We hope that the more advanced readers out there will not be put off, as all of the original Japanese is reproduced with the usual notes. In fact, we hope you will use it as a chance to practice your skills at generating Japanese expressions. As you read the English, we recommend trying to imagine what the original Japanese might have been. Be forewarned, though: there are often many ways to translate an English expression into Japanese, and you should not be discouraged if you seem to be missing the mark.

(1) Harashima:

おはようございます。
Ohayō gozaimasu. (PL3-4)

(2) Harashima:

今日からこちらでお世話になる原
 島浩美です。

*Kyō kara kochira de o-sewa ni naru
 Harashima Hiromi desu.* (PL3)

- *annai-gakari* (案内係り) is written on the armband of the man on the right. *Annai* is a noun meaning "information/directions/guidance," and *-gakari* (from *kakari*, for euphony, *k* changes to *g* in combinations) means "person/group in charge of." *Annai-gakari* can range from "receptionists/door attendants" who merely give directions, to "guides/ushers/escorts" who actually show you to your destination (whether in an office building or on a sightseeing tour).
- *ohayō gozaimasu* is the traditional "good morning" greeting. Though *gozaimasu* generally belongs to PL4 speech and sounds very formal and polite, its feeling in *ohayō gozaimasu* can range down to a quite informal PL3, or in various forms of contraction, even to PL2.
- *kochira* is literally "this direction/side"; it's a polite way of saying "this place/here" → "this branch."
- *de* marks *kochira* as the place where an action takes place/will take place.
- *sewa* = "help/aid/favor," and the expression *sewa ni naru* (*o-* is an honorific prefix) means "receive help/aid/favor." In this case *kochira de o-sewa ni naru* is a polite, idiomatic way of saying she "will be working at this branch."
- *kyō kara kochira de o-sewa ni naru* is a complete thought/sentence ("beginning today [I] will be working at this branch") modifying the name *Harashima Hiromi* → "Harashima Hiromi who will be working at this branch beginning today."



(1) Escort:

支店長、原島さんがお見えです。
Shitenchō, Harashima-san ga o-mie desu. (PL4)

(2) Branch Manager:

入りなさい。
Hairinasai. (PL2-3)

- *shiten* = "branch store/office," and *-chō* is a suffix meaning "head/chief/leader," so *shitenchō* = "branch manager." It is standard for Japanese employees to refer to and address their superiors by title; names tend to be omitted except when needing to distinguish between two people of the same rank. This means the title alone can serve as the equivalent of "Sir/Ms./am" or "Mr./Ms. ~" (when wishing to get the superior's attention) or "you" (when carrying on a conversation with the superior).
- *o-mie desu* is equivalent to *o-mie ni narimashita*, a polite past form of *mieru*, which is a PL4 equivalent of *kuru* ("come") → "has come/has arrived."
- *hairinasai* is a relatively gentle command form of *hairu* ("enter"). See Basic Japanese #46 for more on *-nasai* as a command form.

(3) Harashima:

お待たせ致しました。失礼します。
O-matase itashimashita. Shitsurei shimasu. (PL4)

- *o-matase itashimashita* is a PL4 past form of *mataseru* ("make [someone] wait"), from *matu* ("wait"). The expression can, as here, imply an apology ("I'm sorry to have kept you waiting/I'm sorry to be late") or simply be a formality ("Thank you for waiting").
- *shitsurei* is "rudeness/bad manners," and *shimasu* is the PL3 form of *suru* ("do"), so the expression literally means "I will do/commit a rudeness." *Shitsurei shimasu* is a polite greeting commonly used when entering someone's room or office to, in effect, apologize for the intrusion—even when one has been summoned or invited to enter. It has no true equivalent in English; perhaps the closest we come is when we say "thank you" upon being admitted to the room.

(4) Deputy Branch Manager:

君ー遅いじゃないか。事故でもあったのかと心配しましたよ。

Kimi, osoi ja nai ka. Jiko demo atta no ka to shinpai shimashita yo. (PL3)

- *kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates. Addressing someone with an elongated *kimi* usually carries a disapproving or scolding tone.
- *ja nai ka* literally asks a question: "Isn't it/Aren't you?" But the question is purely rhetorical here, and he's actually making a sharp rebuke: "you're late!"
- *demo* = "or something."
- *atta* is the plain/abrupt past form of *aru* ("exist/have"), in this case meaning "occur/take place."



Jiko demo atta = "an accident or something occurred" • "you had an accident or something."

- *no ka* completes a question that asks for an explanation: *jiko demo atta no ka* = "is it that you had an accident?" The quotative *to* then marks that question as the specific content of *shinpai shimashita* ("[we] worried")—i.e., as the particular worry that was on their minds.
- *shinpai shimashita* is the PL3 past form of *shinpai suru* ("worry").
- *yo* is for emphasis.

(1) Harashima:

申しわけありません。
Mōshiwake arimasen. (PLA)

- *mōshiwake arimasen* is a very polite/formal apology, literally meaning "I have no excuse," but equivalent to any deep apology: "I'm very sorry! Please accept my apologies/I truly regret it."

(2) Deputy Branch Manager:

原島さん、悪いんだけどね、支店は8時45分始業なんだよ。

Harushima-san, warui n da kedo ne, shuten wa hachiji yonjūgofun shigyō na n da yo. (PL2)

- *warui* means "bad," and *warui n da kedo* implies "it is bad (of me) but." This and other essentially similar expressions serve as preemptive apologies when requesting a favor or otherwise imposing on someone: "I'm sorry but ~ / I'm afraid that ~."
- *shigyō* is written with kanji meaning "begin" and "work," making a noun referring to "the beginning of work (for the day)," or in the context of time, "starting time."
- *na n da* shows he is offering an explanation.
- *yo* is used for emphasis, especially when stating something the speaker thinks the listener doesn't know or has a particular need to know.

(3) Harashima:

はい
Hai. (PL3)

- *hai* is a polite "yes."

(4) Deputy Branch Manager:

他の女性も8時20分出社だが、あなたは特別だから男性並みに8時には入ってもらわんと困るな。

Ippan no josei wa hachiji nijūppun shussha da ga, anata wa tokubetsu da kara, danshi-nami ni hachiji ni wa haite morawan to komaru nā. (PL2)

(5) Harashima:

そんなに早いんですか。
Sonna ni hayai n desu ka? (PL3)

- *ippan* = "ordinary/common/average," so *ippan no josei* = "ordinary women/the general run of women." Since here he's speaking of the women employed at the branch office, it essentially means "the other female employees."
- *shussha* is a noun referring to "going/coming to work"; it can refer to the departure from home, the arrival at the workplace, or the trip in between—here, the arrival. *Hachiji nijūppun shussha da* = "are 8:20 arrivals" + "arrive by 8:20."
- *anata* = "you."
- *tokubetsu* = "special."
- *da kara* = "because it is/you are."
- *danshi* = "male," and *-nami* is a suffix meaning "equal to"; *ni* makes this an adverb, so *danshi-nami ni* = "in a manner equal to males" + "like the male employees."
- *hachiji ni* = "at 8:00," and *hachiji ni wa* = "by 8:00."



- *haite* is the *-te* form of *hairu* ("enter"), here meaning "enter the office/arrive at the office."
- *morawan* is a contraction of *morawanai*, the negative form of *morau* ("receive"), which after the *-te* form of another verb means "have (someone) do (the action)."
- *to* makes a conditional "if" meaning, so *haite morawan (ai) to* = "if we don't have you enter/arrive."
- *komaru* means "be faced with a problem"; after a negative conditional form it implies "if (the action) doesn't occur, it will be a problem" + "(the action) must occur/is necessary." *Haite morawan to komaru* = "we need to have you arrive."
- *nā* adds colloquial emphasis, here with a somewhat peevish tone.
- *sonna-ni* = "that much"; *sonna-ni hayai* = "that early."

(1) Deputy Branch Manager:

ここは本部と違って9時～5時とはいかんのだよ。一昔前までは11時すぎまでみんな働いてたんだ。

Koko wa honbu to chigatte kyu-goji to wa ikan no da yo. Hito-mukashi mae made wa jūichiji-sugi made minna hataraiteta n da. (PL2)

(2) Harashima:

すごいですね。
Sugoi desu ne. (PL3)

- *chigatte* is the *-te* form of *chigau* ("is different/unlike"); *honbu to chigatte* = "unlike at headquarters."
- *to wa ikan* is a contraction of *to wa ikanai*, an expression implying the described way of doing things is inadequate/unacceptable/impossible
- *hito-mukashi mae* typically means "a decade/generation (or more) ago," but when *made* ("until") is added, the meaning becomes "until not too long ago"—implying several years, though it's quite flexible according to context.
- a time word plus *-sugi* means "after (that time)."
- *hataraiteta* is a contraction of *hataraitte iru* ("is/are working"), from *hataraku* ("work/labor [at a job]").
- *sugoi* expresses the speaker's astonishment, either in a positive sense ("is awesome/wonderful") or a negative sense ("is awful/terrible").

(3) Harashima:

ずいぶん能率の悪い仕事ぶりだったんですね。

Zuibun nōritsu no warui shigoto-buri datta n desu ne. (PL2)

- *zuibun* = "very much/substantially/extremely"
- *zuibun nōritsu no warui* is a complete thought/sentence ("efficiency is very bad") modifying *shigoto-buri* ("manner/style of working").

(4) Deputy Branch Manager:

いやあまったく。
Iyā, mattaku. (PL2)

- *Iyā* here is a "warm up" word that adds emphasis.
- *mattaku* means "completely/entirely," in this case implying "it is completely/exactly so" → "indeed."
- in Harashima's statement, the final *ne*, which is typically used to show a commonality of feeling with the listener, made it sound as if she were expressing sympathy for their adverse working conditions, which is what makes the Deputy Branch Manager respond with agreement like this, but as he quickly realizes, Harashima's statement amounts to an accusation of inefficiency.

(5) Deputy Branch Manager:

はっ
Ha!
(effect of catching his breath in sudden panic at realizing what he's just said)



(6) Manager:

ようこそ台東支店へ、原島さん。
Yōkoso Taitō Shiten e, Harashima san. (PL3)

- *yōkoso*, originally a word for emphasizing various polite expressions of "welcome," has come to mean "welcome" all by itself. Strictly speaking, in normal syntax, the place to which the person is being welcomed is stated first (*Taitō Shiten e yōkoso*), but the inversion seen here is very common.
- *Taitō* refers to *Taitō-ku*, one of the "wards/boroughs" of Tokyo.

(7) Harashima:

ありがとうございます。
Arigatō gozaimasu. (PL4)

(1) Manager:

私たちは人事部に渉外の増員を要請した。
Watashi-tachi wa jinji-bu ni shōgai no zōin o yōsei shita. (PL2)

- *watashi* = "I/me," and *-tachi* makes it plural → *watashi-tachi* = "we/us."
- *jinji-bu* = "Personnel Department."
- *shōgai* = "liaison/public relations."
- *zōin* is written with kanji meaning "increase" and "member/personnel," making a noun that refers to an increase in staff. *Shōgai no zōin* = "an increase in PR staff," and *o* marks this phrase as the direct object of *yōsei shita*.
- *yōsei shita* is the plain/abrupt past form of *yōsei suru* ("request/demand").

(2) Manager:

そして来たのがあなただ。どう思いますか。
Soshite kita no ga anata da. (PL2) Do omoimasu ka? (PL3)

(3) Harashima:

光栄です。
Kōei desu. (PL3)

- *soshite* = "and/and then/and as a result."
- *kita* is the plain/abrupt past form of *kuru* ("come"), and *no* here is like the pronoun "one" → *kita no* = "the one who came." *Ga* marks this as the subject of the sentence.
- *da* = "what/how," and *omoimasu* is the PL3 form of *omou* ("think"). *ka* makes it a question.

(4) Manager:

なるほど、あなたは優秀なようだが、それはあくまでもデモンストラクションの成績だ。
Naruhodo, anata wa yōshū na yō da ga, sore wa akumademo desuku waku no seiseki da. (PL2)

- *naruhodo* expresses one's understanding of, or interest in, what one has heard, observed, or experienced: "aha/I see/indeed/interesting." Its most common use is as a response to what the other person has said (see below), but in this case it expresses his understanding of what he has seen in her personnel file.
- *yōshū* = "superiority/excellence," and *yōshū na* = "superior/excellent/admirable."
- *yō da* = "seems/appears to be the case that (it is/you are)."
- *ga* is the conjunction "but."
- *akumademo* = "strictly/solely."
- *seiseki* = "(school) grades/(work) record."

(5) Manager:

渉外能力に関してはあくまでも未知数だと私は判断している。
Shōgai nōryoku ni kanshite wa akumademo michisū da to watashi wa handan shite iru. (PL2)

- *nōryoku* = "ability," so *shōgai nōryoku* = "PR ability."



- *~ ni kanshite* is the *-te* form of the expression *~ ni kansuru*, which means "regarding/concerning ~" → *shōgai nōryoku ni kanshite* = "concerning your PR ability" → "as far as your PR ability is concerned."
- *akumademo* = "strictly/fundamentally"; *akumademo michisū da* = "is/are fundamentally an unknown quantity."
- the quotative *to* marks everything before it as the specific content of *handan shite iru*.
- *handan shite iru* is from *handan suru* ("judge/decide/conclude"). *Michisū da to handan shite iru* looks like "I am judging/concluding you to be an unknown quantity," but the context demands something more like "I consider you to be an unknown quantity."

(6) Harashima:

はい。
Hai. (PL3)

(1) Manager:

逆に言うと全く役に立たないおそれもあるわけです。

Gyaku ni iu to, mattaku yaku ni tatanai osore mo aru wake desu.
(PL3)

- *gyaku ni* = "conversely/inversely," and *iu to* is a conditional "if" form of *iu* ("say"), so *gyaku ni iu to* is literally "if I put it conversely"; idiomatically this can range in meaning from a simple "on the other hand" to "to put it differently/more bluntly/more positively," etc.
- *mattaku* followed by a negative means "not at all." *Yaku ni tatanai* is the negative form of *yaku ni tatsu* ("be useful"), so *mattaku yaku ni tatanai* = "not be useful at all" → "be completely useless." This complete thought/sentence modifies *osore*.
- *osore* = "danger/risk/chance," *mo* = "also," and *aru* = "there exists/there is," so the expression *~ osore mo aru* means "there's also a danger/risk/chance that ~."
- *~ wake desu* is used in making explanations: "the situation is that ~."

(2) Harashima:

お言葉ですが...

O-kotoba desu ga...

- *o-kotoba desu ga*, which could be translated directly as "those are your honorable words but," is a polite phrase used when preparing to overtly challenge or disagree with something that a person of higher status has said.

(3) Harashima:

今の台東支店の業績では大胆な賭けも必要ではないでしょうか。

ima no Taitō Shuten no gyōseki de wa, daitan na kake mo hitsuyō de wa nai deshō ka?
(PL3)

- *ima* = "now," and *ima no* = "the current ~"
- *gyōseki*, literally "business results," can mean either "sales" or "profits."
- *daitan na* = "bold/daring"
- *kake* = "a bet/wager/taking of risk."
- *de wa nai deshō ka?* asks "isn't it perhaps/probably the case that ~?"

(4) Deputy Branch Manager:

なるほどー。

Naruhodō. (PL2)

- *naruhodō* is often said merely out of politeness, but since it expresses understanding of, or interest in, what the other person has said ("aha/I see/indeed/interesting"), it can in effect affirm the statement's validity, especially when spoken with feeling, as reflected in the elongated final vowel here. The next panel makes it clear that the deputy branch manager has realized that his *naruhodō* sounded a little too impressed with Harashima's point.



(1) Deputy Branch Manager:

原島さん、支店長に失礼じゃないかな。
もう少し言葉を選んだ方がいい。

Harashima-san, shitenchō ni shitsurei ja nai ka na? Mō sukoshi kotoba o eranda hō ga ii. (PL2)

(2) Manager:

ではどうすればこの支店が立ち直ると思うのか、君の率直なところを聞かせて下さい。

Dewa, dō sureba kono shiten ga tachinaoru to omou no ka, kimi no sotchoku na tokoro o kikasete kudasai. (PL3)

- *shitsurei* = "rudeness/bad manners," and *ja nai ka na?* asks a conjectural question: "I wonder if it isn't?" *Shitsurei ja nai ka na?* = "I wonder if it isn't rude?" → "I wonder if you aren't being rude?"
- *eranda* is the plain/abrupt past form of *erabu* ("select/choose"). *Kotoba o erabu* = "choose one's words (carefully)," and *mō sukoshi kotoba o erabu* = "choose one's words a little more carefully."
- *~ hō ga ii* after a verb makes an expression meaning "it's preferable/better to ~" → "you need to ~."
- *dō* ("what/how") + *sureba* (a conditional "if" form of *suru*, "do") = "if (we) do what."
- *tachinaoru* = "recover/get back on one's feet" *dō sureba tachinaoru* = "will recover if (we) do what."
- quotative *to* marks what comes before it as the content of *omou* ("think"). A question word plus *to omou no ka* makes a question like "What/what/where do you think it is that ~?", so *dō sureba to omou no ka* is literally "if (we) do what do you think it is that (we will recover)?" → "What is it you think we must do to recover?" Since this is an indirect question, it becomes "(let us hear/tell us) what you think we must do to recover."
- *kimi* = "you," and *kimi no* = "your."
- *sotchoku na* = "straightforward/frank/candid," and *sotchoku ni* (next panel) = "straightforwardly/frankly/candidly."
- *tokoro* is literally "things," but here it's essentially being used as a pronoun for "views/thoughts" *sotchoku na tokoro* = "candid views"; *sotchoku na tokoro o kikasete kudasai* → "please tell us candidly."
- *kikasete* is the *-te* form of *kikasaru* ("let hear/tell"), causative of *kiku* ("hear"). *Kudasai* after the *-te* form of a verb makes a polite request, so *kikasete kudasai* = "please let us hear."
- the entire question *dō sureba kono shiten ga tachinaoru to omou no ka* ("what do you think we must do for this branch to recover") functions as the direct object of *kikasete kudasai*: "please let us hear what you think we must do..." The pattern makes an indirect question.

(3) Harashima:

支店長は率直にとおっしゃいますし、副支店長は言葉を選べとおっしゃいます

Shitenchō wa sotchoku ni to osshaemasu shi, fuku-shitenchō wa kotoba o erabe to osshaemasu. (PL4)




(4) Harashima:

私はどちらに従えばよろしいのでしょうか。

Watashi wa dochira ni shitagaeba yoroshii no deshō ka? (PL3-4)

- *ossaimasu* is the polite form of *ossharu*, a PL4 honorific equivalent of *iu* ("say"). *Sotchoku ni to ossharu* = "say/tell to (speak) candidly."
- *fuku-* is a prefix for titles meaning "assistant/deputy/vice-."
- *erabe* is the plain/abrupt command form of *erabu* ("select/choose"). *Kotoba o erabe to ossharu* = "say/tell me to choose my words carefully."
- *dochira* = "which (of two options)"; for more than two options, *dore* is used.
- *shitagaeba* is a conditional form of *shitagau* ("follow/obey").
- *yoroshii* is a PL3-4 equivalent of *ii/yoi* ("good/fine/nice"), so *shitagaeba yoroshii* = *shitagaeba ii*. The pattern *-ba ii* in a question typically asks what a person "is expected/supposed to" do.
- *~ (no) deshō ka* asks a question like "I wonder if/whether ~," or with a question word, "I wonder who/what/when/which ~?"

To be continued



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LIVING GAME

STRENGTH

Living Game is a story about two young Tokyoites, Fuwa and Izumi, and their search for a home. Housing problems in Tokyo may seem a bit dry as a theme, but it has struck a chord with readers: the series was a hit and is responsible for launching Hoshisato Mochuru as one of Japan's major manga artists.

by
**Hoshisato
Mochiru**

りびんぐ



4

The story so far...



Fuwa is a young man who longs for a place of his own, but for now his apartment doubles as an office for the small company he works for. He has also kindly taken in Izumi, a 15-year-old girl with a troubled past. Having dropped out of school, she is now working for the same company as Fuwa.



Part of Izumi and Fuwa's job involves delivering packages to an elderly man named Tanokura, who lives in an old house set amid a block of high-rise apartment buildings. The price of the land the house sits on has skyrocketed over the years, but Tanokura refuses to move. Fuwa thinks he is foolish, while Izumi feels sympathy and concern for the old man. In fact, convinced she's interfering with Fuwa's love life, Izumi plans to offer to move in with Tanokura to help him out.

As they arrive to drop off some work for him, Izumi and Furwa encounter a loud argument between Tanokura, his daughter, and a real-estate developer she has brought by. "I won't sell!" Tanokura shouts, throwing his cane at the others. The daughter takes off in a huff, leaving Furwa and Izumi to deal with the angry old man.





1

Tanokura: むっ!
Mu!
(grunt)
“**Grump!**”

- *mu!* is an FX word for a kind of angry grunt made in the back of one's throat.

2

Tanokura: とっとと 帰れ!
Totto-to kaere!
quickly/briskly go home
“**Beat it, I said!**” (PL1-2)

- *totto-to* is an adverb meaning “quickly/briskly” used mostly to describe an exit.
- *kaere* is the abrupt command form of *kaeru* (“go home/leave”). This is the verb used when asking an unwanted visitor to leave one's home or place of business, so the abrupt command form is like saying “get outta here! off my property! scram! beat it!”

3

Tanokura: おめえら か。
Omē-ra ka.
you-(plural) (?)
“**Oh, it's you guys.**” (PL1-2)

Tanokura: なんの 用 だ、仕事 取り に 来る には 早い んじゃないか?
Nan no yō da? Shigoto tori ni kuru ni wa hayai ja nā ka?
what of business is? work take/pick up (purpose) come for early (explan) isn't it?
“**What do you want? It's too early for you to be picking up the work, isn't it?**” (PL2)

- *omē* is a slang variation of *omae*, a rough, masculine word for “you.” The vowel combinations *ae* and *ai* can change to *ē* or *ei* in certain dialects and masculine slang. Tanokura uses such forms quite a bit.
- *ra* is a suffix that makes nouns and pronouns referring to humans into plurals. It has a more informal feeling than *-tachi* and is usually the plural suffix of choice when talking tough.
- *nan* is a contraction of *nani* (“what”), and *yō* means “business,” so *nan no yō da* = “what is your business?” → “what do you want?” Asking a question with *da* is masculine and often sounds quite rough.
- *tori* is the stem form of *toru* (“take”), and *ni kuru* after the stem form of a verb means “come for the purpose of/come in order to,” so *tori ni kuru* = “come to take.” Since *shigoto* here refers to “work” Tanokura is doing for Fuwa's company, *shigoto o tori ni kuru* implies “come to pick up the work (you gave me).”
- *ni wa hayai* after a non-past verb makes an expression for “too soon/early for (doing the action).”
- in accordance with the vowel change described in the note on *omē*, *ja nā ka* = *ja nai ka* (“nā't it?”).

4

Fuwa: あのな、じいさん
Ano na, jisan
(interj.) old man
“**You know, old man,**” (PL2-3)

- *ano na* (or *ano nā*) is a mostly masculine equivalent of *ano ne/nē*, an interjection that can be spoken with a sharp, scolding tone (like “listen/look here”) or with a somewhat gentler cautionary tone (like “you know/hold on a minute/I hate to say this”) when the speaker wants to set the listener straight about something, or otherwise wants his attention.
- *jisan* is an informal word for addressing or referring to an old man. The honorific prefix *o-* is added when needing to be more polite/formal.

5

Fuwa: 持ち家 なら そう 言え よ な。俺ら てっきり 借家 だ とばかり。
Mochiya nara sō ieyo na. Ore-ra tekki shakya da to bakari.
owned house if it is that way say (emph.) (collq.) we for sure rented house is (quote) only
“If it's a house you own, you should say so. We thought for sure it was rented.”
“**You should've told us you owned this house. We just assumed you were renting.**” (PL2)

- *mochi-* is from *mosu* (“hold/own”), so *mochiya* refers to a “personally owned home.” *Shakya* is a “rented home/apartment.”
- *ie* (いえ) is the plain/abrupt command form of *iu* (“say”).
- *ore* is a rough, masculine word for “I/me,” and *ra* is the same plural-making suffix noted above → “we/us.”
- *tekki* *to omou/omotta* is an expression meaning “think/thought confidently (but erroneously) that” → “I thought for sure/I just assumed.” In this case, the quotative *to* makes *omou* implicit.
- *bakari* means “only,” and the expression *to bakari omou* means “think only that” → “assume.”



6

Tanokura: けっ、借家 だ と言った覚え は ない ぜ。
Ke! shakuya da to itta oboe wa nai ze.
 (interj.) rented house is (quote) said recollection as for not have (emph.)
 "Pshaw! I don't recall ever saying I was renting." (PL2)

- *ita* is the plain/abrupt past form of *iu* ("say"). *Shakuya da to itta* is a complete thought/sentence ("I said it is a rented house") modifying *oboe* ("recollection") → "recollection that I said it is a rented house"
- *wa* marks *oboe* as the topic of *nai* ("not exist/not have"). *Ze* is a rough, masculine particle for emphasis. As a denial *oboe wa nai* can feel quite a bit stronger than the English "I don't recall (doing the action)" - more like "I never (did the action)."

7

Fuwa: だって、じいさん いつか 家賃 が 15万 だ とかなんとか
Datte, jii-san, itsuka yachin ga jūgoman da to ka nantoka
 but old man/you once rental fee (subj.) 150,000 is something about
 "But you once said something about your rent being 150,000..." (PL2)

Tanokura: 15万?
Jūgoman?
 "150,000?" (PL2)

- *datte* has several meanings as a conjunction, including that of "but" when objecting to what has just been said.
- *itsuka* means "someday/sometime (or other)"; when talking about the past it's often equivalent to "once."
- *yachin* = "the rent" (specifically for a home or apartment).
- *~ to ka nantoka* implies *~ to ka nantoka ita*, an expression that can mean either "said ~ or something," or "said something about ~."

8

Tanokura: ああ
A
 (interj.)
 "Oh, yeah..." (PL2)

- *A* is an informal interjection implying "oh, yeah/oh, right."

9

Tanokura: 15万 って の は 買ったときの値段だ。家賃 だ と 言った覚え は ねえ。
Jūgoman itte no wa katta toki no nedan da. Yachin da to itta oboe wa nee.
 150,000 (quote) (nom.) as for bought time at price is rent is (quote) said recollection as for not have
 "150,000 is the price I paid when I bought it. I never said it was the rent." (PL2)

Fuwa: あ、きったね。
A, kitanee.
 (interj.) dirty
 "Hey, that's pretty low." (PL2)

- *itte no wa* is a colloquial contraction of *to iu no wa*, here implying "as for the 150,000 you quote me as saying."
- *katta* is the plain/abrupt past form of *kau* ("buy/purchase"), modifying *toki* ("time/when"). A verb followed by *toki* means "at the time when (the action took/takes place)."

- *no* makes the noun before it (*toki*) into a modifier for the noun that follows (*nedan* = "price") (*katta toki no nedan* = "price at the time when (I bought it)" → "price when (I bought it)."
- by the vowel change noted above, *nee* = *nai* ("not exist/not have").
- *kitanee* is a colloquial corruption of *kitanae* ("dirty/low"), again showing the vowel change - in this case the change goes one step further, to a shortened *e*, but in the next frame Tanokura retains the long *ē* for the same word.

10

Tanokura: なに が きたねーだ。勝手に 勘違いした ん だろ が
Nani ga kitanē da? Katte ni kanchigai shita n daro ga.
 what (subj.) dirty is on own guessed wrong (explan) probably (emph.)
 "Whaddya mean, 'low?' You just chose to jump to the wrong conclusion." (PL1-2)

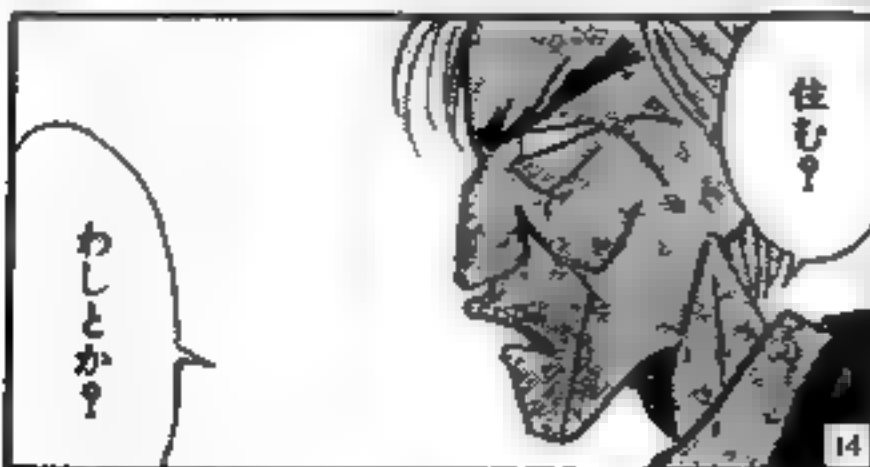
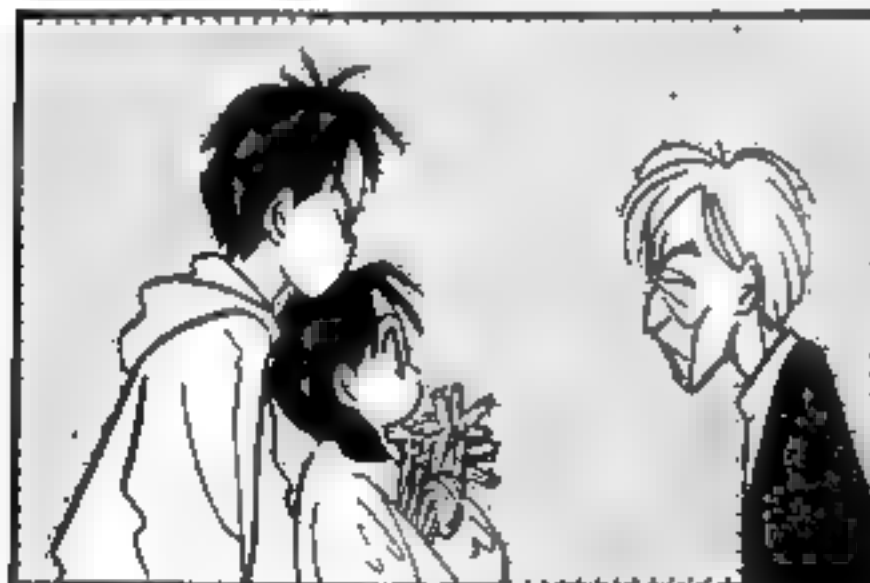
Fuwa: 勘違いする ような 言い回し した から だ!
Kanchigai suru yō na iimawashi shita kara da!
 will/would guess wrong type of locution did because is
 "That's because you put it in a way that invited the wrong conclusion!" (PL2)

- *nani ga ~ da*, where the blank is filled with something the other person said, strongly takes issue with the statement: "What kind of nonsense is ~?/What do you mean by ~? , my foot!" The expression often sounds rough enough to fall into the category of "fighting words."
- *katte ni* implies doing something of one's own volition or without permission or provocation → "just choose to (do)!"
- *kanchigai shita* is the plain/abrupt past form of *kanchigai suru*, "guess wrong/get the wrong idea."
- the conjectural *daro* often gets shortened to *daro* in colloquial speech. *Ga* can be used for emphasis after sentences ending in conjectural *daro* or *deshō*, actually making them into fairly strong assertions, this is not the "softening" *ga* we often see.
- *yō na* is essentially like "type of" so (*kanchigai suru*) *yō na* (*iimawashi*) can be translated as a "(guess-wrong) type of (locution)."
- *o*, to mark *iimawashi* ("locution/expression/way of putting") as the direct object of *shita* ("did"), has been omitted. *iimawashi (o) suru* means "use a locution/expression (of the described kind)" or "put it in (the described) way."

11

Tanokura: うるせえ な。わしん家 が 借家 だろうが 持ち家 だろうが、てめ には関係ね だろ が。
Urusē na. Washinchi ga shakuya darō ga mochiya darō ga, temē ni wa kankei ne daro ga.
 nosy/pesty (colq) my house (subj) rental house whether owned home whether you to has no bearing probably (emph.)
 "Aw, shut up. Whether my home is a rental house or an owned house should have no bearing to you."
 "Aw, shut up. What difference should it make to you whether I own or rent my home?" (PL1-2)

(continued on next page)



(continued from previous page)

Fuwa: **それが おおあり だった んだ、 ばか やろう!**
Sore ga ō-ari datta n da, baka yarō!
 (idiom) very much/definitely had (explan.) idiot/fool fellow
 "It very much had a bearing, you idiot!"
 "It makes a big difference, you idiot!" (PL2)

- *urusē* = *urushi*, which is often used like the English expression "Shut up!" Adding *na* gives colloquial emphasis but actually makes it less of an exclamation, so it's more like a drawn out "Oh, shut up" than a sharp "Shut up!"
- *washinchi* is a colloquial contraction of *washi no uchi*, where *washi* is a word for "I/me" used mostly by middle-aged and older men, *no* is possessive, and *uchi* = "house/home."
- *~ darō ga ~ darō ga* makes an expression for "whether it is ~ or ~."
- *temē* is from *temae* ("you," or in certain cases, "I"). Though *temae* can be fairly polite, the slurred *temē* sounds quite rough; it's often used in fights and tends to sound even rougher than *omae*—though it can also be used good-naturedly.
- *nya* is a contraction of *ni wa*, *temē ni wa* = "to you." *Kankai nē* = *kankai nai* ("has no bearing").
- *sore ga* is used idiomatically as a kind of "warm-up" when telling the listener something contradictory, unfortunate, or awkward.
- *ō-ari datta* is the plain/abrupt past form of *ō-ari da*, an expression for "very much/definitely exists" or "very much/definitely has." *Ō-ari da* is essentially a strongly emphatic form of *aru* ("exist/have"); since Tanokura said the issue was *kankai nai* ("had no bearing") to Fuwa, Fuwa contradicts his statement with a form of *aru*, the opposite of *nai*.

12

Fuwa: **こっち は なあ、じじい のこと で 言い合いしてた んだ!**
Kocchi wa nā, jiji no koto de uiai shite ta n da!
 this side/we as for (colloq.) old man things about (reason) debating/arguing (explan.)
 "As for us, you know, having to do with things about you, we were arguing."
 "I mean, we've been arguing over your situation..." (PL1-2)

Fuwa: **借家 を 出て行かない ひとりもの の ガンコ じじい って 設定 で だよ。**
Shakuya o dete ikanai hitorimono no ganko jiji itte settei de da yo.
 rental house (obj.) not leave single stubborn old man (quote) premise on is (emph.)
 "on the premise that you were a stubborn old widower who refused to vacate his rented house."
 (PL1-2)

- *kocchi* is an informal *kochira*, literally "this side/direction" but idiomatically used for "we/us."
- *na* in the middle of a sentence is a kind of verbal pause, similar to "you know/you see/I mean" in English.
- *jiji* is a derogatory equivalent of *jusan* ("old man/grandpa"). Here it's used in a situation where we would just say "you" in English.
- *~ no koto* is literally "things of/about ~," and *de* marks that as the reason for what follows (*iai shite ta*).
- *iai shite ta* is a contraction of *iai shite ita*, past form of *iai shite iru*, from *iai yuru* ("talk back and forth/discuss/argue").
- *dete ikanai* is the negative form of *dete iku* ("go out/leave," or in this case, "vacate"). *Shakuya o dete ikanai* is a complete thought/sentence ("he| won't vacate his rental house") modifying the noun phrase *hitorimono no ganko jiji*.
- *hitorimono* can mean "unmarried/single person," but when speaking of older people it refers to those who live alone apart from their families, most typically "widows/widowers." *No* makes this a modifier for *ganko jiji* ("stubborn old man") → "a live-alone stubborn old man" → "a stubborn old widower."
- *itte* is a colloquial quotative form, here equivalent to *to iu*. It effectively makes the entire clause before it into a modifier for *settei* ("premise").
- *de* = "on," and *~ settei de* = "on the premise that ~." He's stating the premise for the *iai* mentioned in his first sentence. Since this would normally be stated before *iai*, it's a kind of inverted syntax, but by adding *da yo*, he makes the second part a complete sentence in its own right. English word order makes a single sentence more natural.

13

Tanokura: **わし には 関係 ねえ だろ が!**
Washi ni wa kankai nē daro ga!
 I/me to/for bearing not have probably (emph.)
 "That has no bearing on me, surely!"
 "Why should that matter to me?" (PL2)

Fuwa: **いずみちゃん は じいさん のために、一緒に 住む と まで 言った んだ!**
Izumi-chan wa jīsan no tame ni, issho ni sumu to made itta n da!
 (name-dimin.) as for old man for sake of together with live (quote) as far as said (explan.)
 "Izumi went so far as to say that for your sake she would live with you."
 "Izumi even said she'd be willing to move in with you to help you out!" (PL2)

- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") used with the names of children and close friends.
- *~ no tame ni* means "for/for the purpose of/for the sake of ~."
- *sumu* = "live/reside (in a place)," and *issho ni sumu* = "live/reside together."
- *itta* is the plain/abrupt past form of *iu* ("say"). The expression *to made iu/itta* means "go/went so far as to say" or "even said ~."

14

Tanokura: **住む? わし と か?**
Sumu? Washi to ka?
 live I/me with (?)
 "Move in? With me?" (PL2)



Tanokura: ケッ、悪ふさけ が 過ぎる ぜ。
Ke! warufuzake ga sugiru ze
 (interj.) bad joke (subj.) exceeds/goes too far (emph.)
 "Come on! Your bad joke goes too far."
 "Come on! What kind of lousy joke is that supposed to be?" (PL2)

- *waru-* is from the adjective *warui* ("bad/evil"), and *fuzake* is a noun form of the verb *fuzakeru* ("fool around/joke/behave ridiculously or disrespectfully"), so *warufuzake* = "bad joke/dirty prank."

Fuwa: いずみちゃん だって 困惑して んだ。
Izumi-chan datte konwaku shite n da
 (name-dimn.) (emph.) is troubled/agonizing (explan.)
 "Izumi has really been agonizing over it." (PL2)

Fuwa: べつに ふざけてる わけ じゃない。
Betsu ni fuzaketeru wake ja nai
 [not] particularly is playing joke situation is ■
 "It's not particularly that she was joking."
 "She didn't mean it as a joke." (PL2)

- *datte* is a colloquial *mo*, which can mean "too/also" or add emphasis, like "even." Strictly speaking, the emphasis falls on what comes before *datte/mo*, but in English it sounds more natural to emphasize the verb.
- *konwaku shite n da* is a contraction of *konwaku shite iru na da*, from *konwaku suru* ("agonize/be in a quandary [over]"). *N da* shows he's making an explanation.
- *betsu ni* combines with a negative later in the sentence to mean "not particularly/not especially."
- *fuzaketeru* is a contraction of *fuzakete iru*, the progressive ("is ~ing") form of *fuzakeru* ("fool/joke around").
- ~ *wake ja nai* (or *wake de wa nai*) is like the English "it's not (the situation) that ~," but this kind of explanatory form is often used in Japanese when an English speaker would simply make a straightforward statement of fact.

Book Review

(continued from page 22)

the original artists), will be a boon to many a gaijin at the local watering hole. But one wishes that the authors had stopped at this goal and doubled the number of songs in order to add bulk; instead, they use the songs as basic "texts" from which to extract grammar lessons, vocabulary, kanji, and exercises—all mostly filler.

Contrary to expectation, *Sing Japanese* does not stress oral performance, either conversational or musical. Following a brief and rather engaging introduction, each song is printed twice, the first time in line-by-line romanized transliteration, original Japanese, and English translation; the second time in the original Japanese with designated kanji in boldface. The latter is expanded into an extended kanji lesson, with each boldface kanji

given in on and kun readings, followed by several examples of compounds in which it appears. Exercises rely heavily on translation into Japanese or English and contextually isolated verbal conversions (e.g., "Convert the following verbs into verbs of ability").

All of this doesn't seem to translate into much fun, and it is pedagogically flawed to boot. My advice is just to learn the songs and have fun; if you're looking for an oral work-out, the book will make a great conversation starter at a bar.

Ginny Skord Waters is associate professor of Asian Studies at Manhattanville College and a frequent contributor to Mangajin.

• watering hole = バー・ナイトクラブ等 *bā, naito kurabu* 所 • work-out = トレーニング/練習 *torēningu/renshū*



17

Tanokura: 帰ーれ。

kēre
return home

"Get outta here," (PL2)

- by the same vowel change noted several times already, *kēre* = *kaere*, the plain/stripped command form of *kaeru* ("come/go home").

18

Izumi: あの、これ . / 運動着、ありがとうございました。

Ano, kore . / undō-gi, arigatō gozaimashita.
(interj.) this/here sweat-suit thank you

"Um, here, . / the sweat-suit. Thank you very much."

"Um, here, thank you for the sweat-suit," (PL4)

- *anō* is a hesitation word similar to "uh/um."
- *kore* is literally "this," but it's often used when handing or presenting something to another person → "Here."
- *undō* = "exercise," and *-gi* is a suffix meaning "-wear/clothing," so *undō-gi* = "exercise clothes" → "sweatsuit."
- *arigatō gozaimashita* is a formal/polite "thank you."

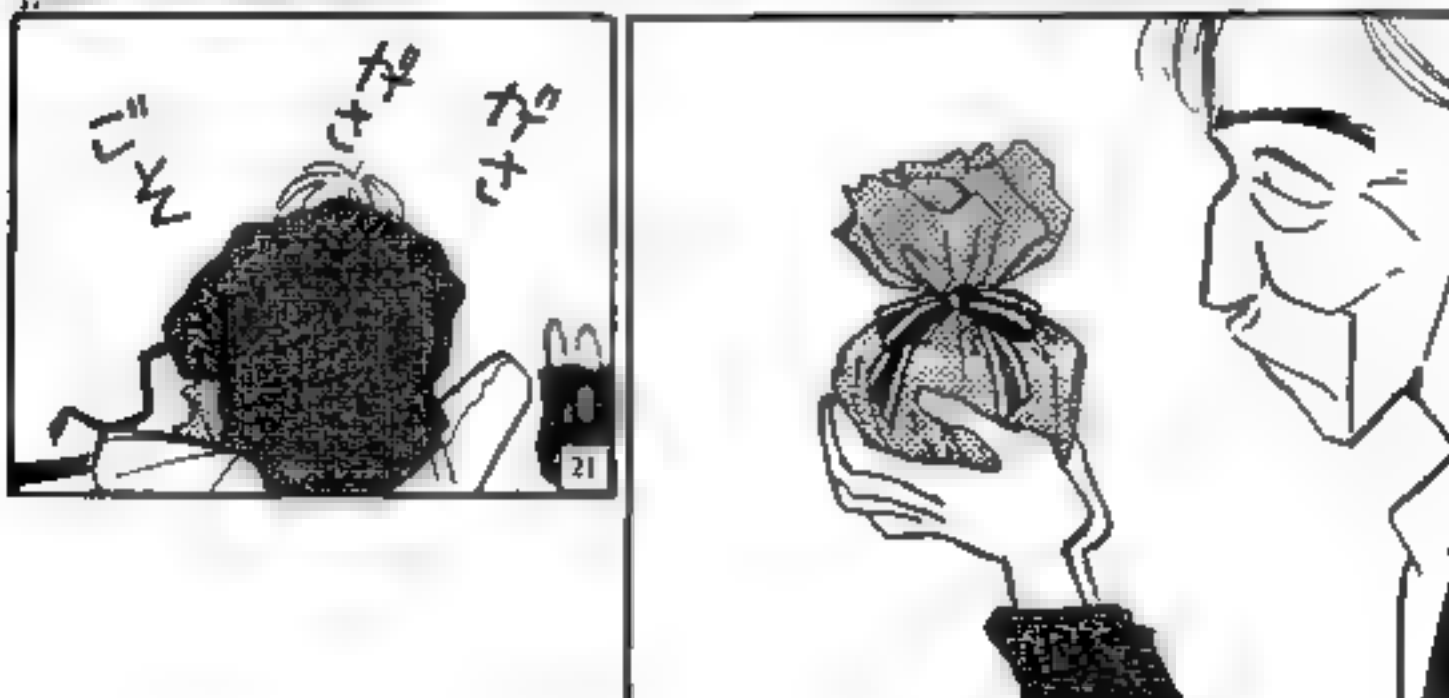
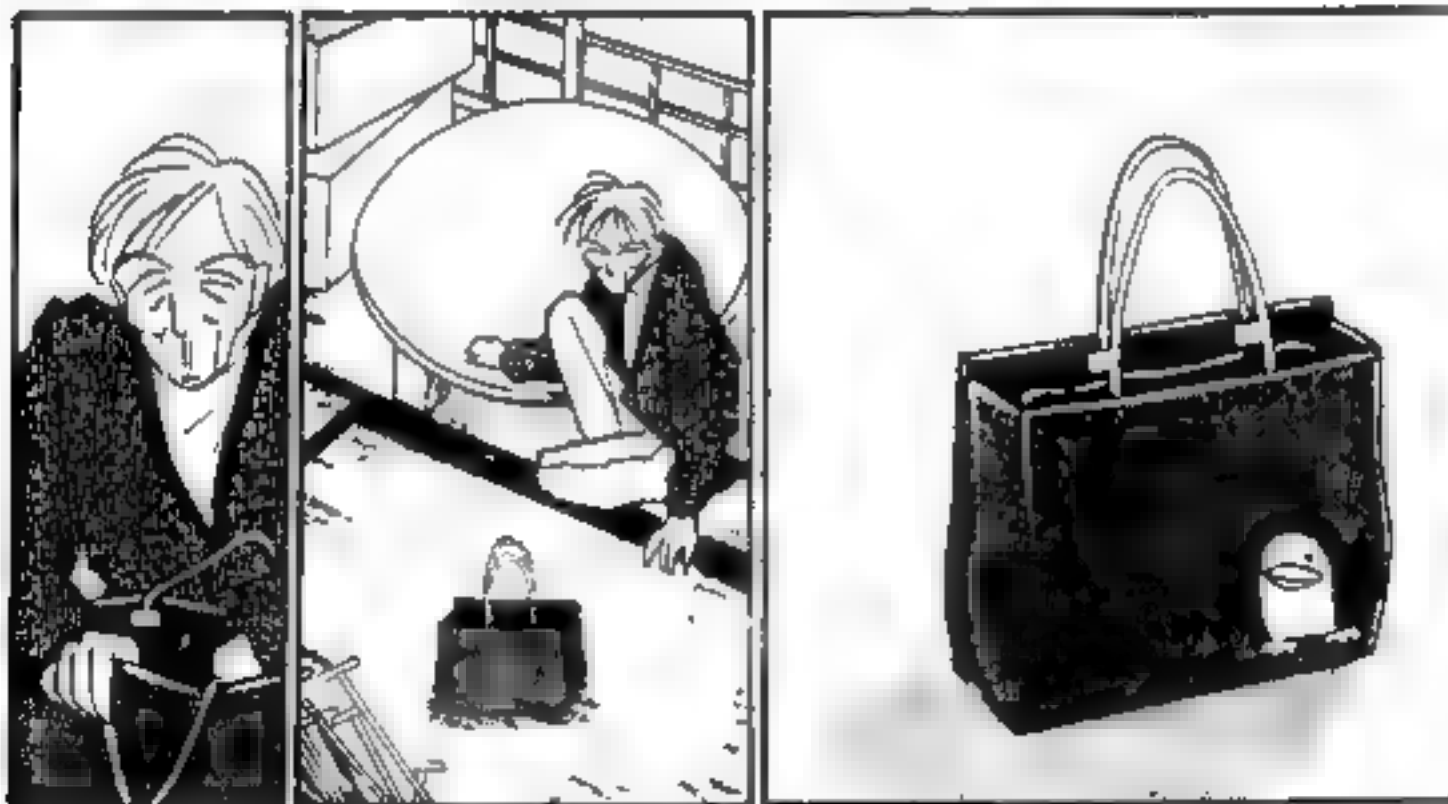
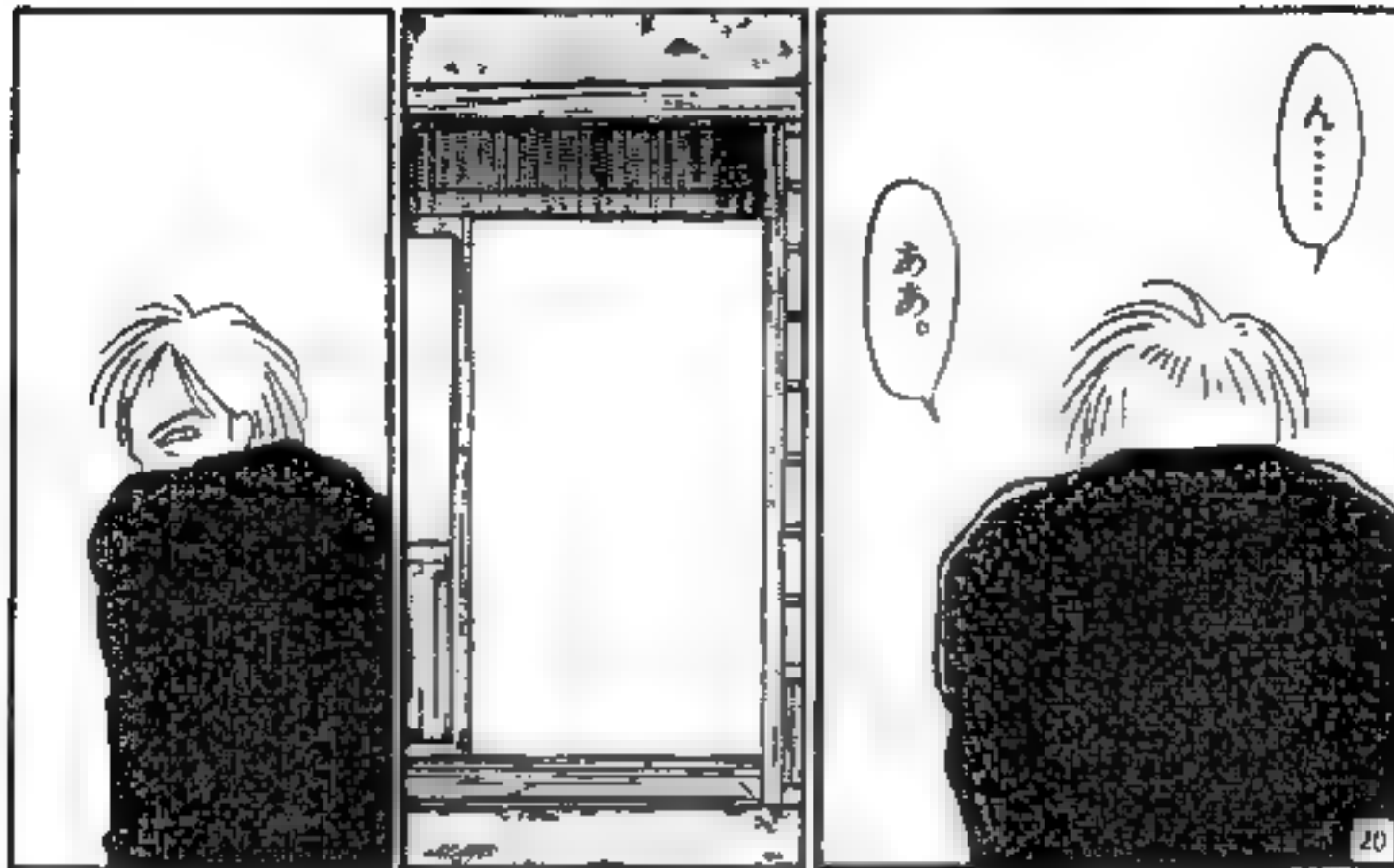
19

Fuwa: じゃあ な、じいさん。 / 仕事、期日 までに 頼む ぜ。

Ja na, jīsan. / Shigoto, kyōjitsu made ni tanomu ze.
well then/bye (colloq.) old man / work due date by request (emph.)

"Well, then, old man, g'bye. Have the work ready by the due date, please." (PL2)

- *ja* (a contraction of *dewa*) means "in that case/then," but it serves idiomatically as a casual "goodbye."
- *o*, to mark *shigoto* as the direct object of *tanomu* ("request"), has been omitted.
- *kyōjitsu* refers to an "appointed/specified date" → "deadline/due date/expiration date/scheduled date."
- *made* = "until," but *made ni* = "by."
- *tanomu* means "ask/request (a favor)"; when the word is addressed directly at someone it essentially means "I request this of you (and I'm counting on you)."



20	Tanokura: ん... ああ、 <i>N</i> <i>ん</i> <i>huh?</i> <i>yeah/right</i> "Huh? Oh, right." (PL2)
21	Sound FX: がさがさ ごそ <i>Gasa gasa Goso</i> (rustling/crinkling of wrapping paper as he unwraps the package)

Feature Story

(continued from page 20)

seen the video several times, some dozens of times, but they are clearly moved, and apparently expect me to be as well. When it is over, one of the men fixes his eyes on me. "I have talked to the group leader, and she says that you may receive the Holy Bond today. I hope you will do so." Immediately, the room is filled with a chorus of "Yes, you should join." The same man speaks again. "Of course, we don't do any forcing here. We are not Aum." He smiles at his own joke. "But it is only ¥3,000, and you will receive an amulet which you can use when you pray at home. There is also a donation club, which costs ¥30,000 or more if you wish, which of course you don't have to join, but if you do it will show your true commitment." And the chorus of earnest voices again: "Surely you will join."

I am only able to make my escape because I do not have enough cash with me even for the initial Bonding.

Having almost been "forced" into it myself, I am able to sympathize with common complaints about the extortionist facet of new religions. But those sympathies must be put into proper perspective: established Shintō and Buddhist faiths have also traditionally lightened the pocketbooks of their believers. And money is, for Reiha as for most sects, a tangible way of proving religious devotion; the Reiha members urging me to pay to join saw themselves as giving me a wonderful opportunity.

Volunteering time and proselytizing, other ways that Reiha members can show their religious zeal, are similarly sources of tension between believers and non-believers. In researching this article, I learned of more than one pair of lovers who had broken up because the believer was putting "too much time" into the religion. And I heard the story of a woman who was fired from her job because she put more effort into converting her co-workers than into her work. From the standpoint of the average Japanese, for whom religious "belief" means a yearly visit to the local shrine and that final journey to a temple, such behavior is, at best, incomprehensible. But to the followers of

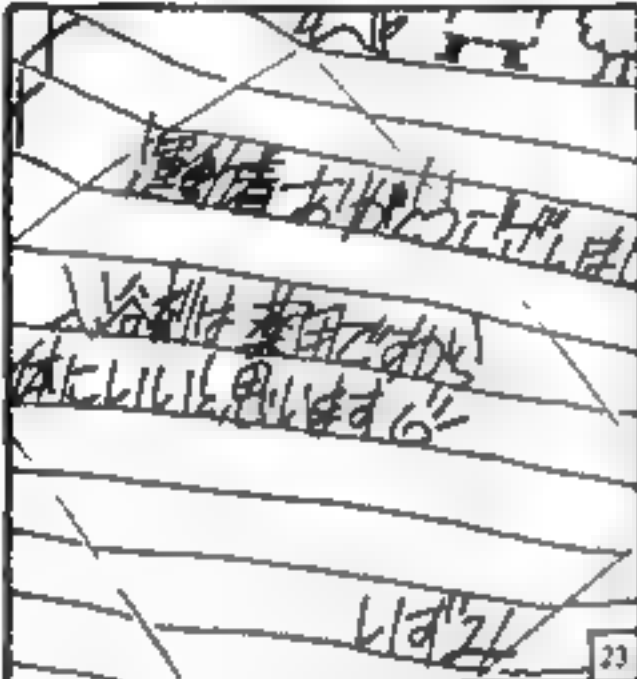
new religions, these are all obvious and necessary actions.

There will always be a gap between those who believe and those who do not. But the fact remains that the people at Reiha, the practitioners of *jōrei*, the Sōka Gakkai members, and other adherents of Japan's flourishing new religions have found through their various faiths a happiness, a state of health, a sense of enlightenment that satisfies an essential need. Otherwise, with all the alternatives that exist in modern Japan, we can assume they would have turned elsewhere. We can also assume, in light of the number of people involved in new religions, that only a small proportion of adherents are so caught up in their religious pursuits that they lose jobs, lovers, or worse. Most are content with a degree of personal fulfillment that does not disrupt or challenge social norms.

Freedom of religion, however, must leave room not only for moderate men and women of faith, but also, and perhaps especially, for those who seem to go overboard. This is not to say religious adherents should be protected from criticism of their beliefs or actions; on the contrary, it is only through such challenges that new religions begin to take on real relevance for mainstream society. After the arrest of Aum's top organizers in May, anchormen on all channels warned viewers not to blame the great numbers of innocent Aum followers who were not aware of their leaders' plans. Pardoning them in the name of religious freedom, instead of forcing them to reflect on or even defend what may well be a bankrupt faith, creates an impression that the actions of people truly committed to a religion simply don't matter to everyone else. For believers of Aum and other new religions, such social dismissal shields them from having to reexamine the requirements they make of their believers. And it also shields society at large from having to see the "rush hour of the gods" as anything more than just a long-standing joke.

Ann Saphir is a freelance writer based in Tokyo.

• amulet = 御守り 護符 *omamori/gofu* • zeal = 熱意 *netsu* • disrupt = 乱す / 迷惑, させる *midasu/komaru sasaru*



22

Box: 生薬 配合 バブ
Kigusuri *Haiō* *Babu*
 herb medicine combination/blending (product name)
Medicinal Herb Blend **Babu Bath Salts**

23

Note: 運動着 ありがとうございます。

Undō-gi *arigatō gozaimashita.*
 sweatshirt thank you

Thank you very much for the sweatshirt. (PL4)

入浴剤 は 薬用 ですから 体 に いい と思います。

Nyūyoku-zai wa yakuyō desu kara karada ni ii to omoimasu.
 bath salts as for medicinal is/are because body for good (quote) think

These bath salts are medicinal, so they should be good for your health. (PL3)

(signed) いずみ

Izumi

(name)

Izumi

- *nyūyoku* is a noun for the act of taking a bath, and *-zai* is a suffix used for various medicinal and chemical preparations, so *nyūyoku-zai* refers to "medicines" intended to be mixed with bathwater.
- *yaku-* = "medicine," and *yō* = "for the purpose of/for use as," so *yakuyō* = "medicinal."
- *karada ni ii* is literally "good for the body" → "good for your health."
- *omoimasu* is the PL3 form of *omou* ("think").

24

Furwa: よかった の、いずみちゃん。

Yokatta na, Izumi-chan?

was good/OK (explan.) (name+dimin.)

"Was it OK, Izumi?"

"Are you OK with that, Izumi?" (PL2)

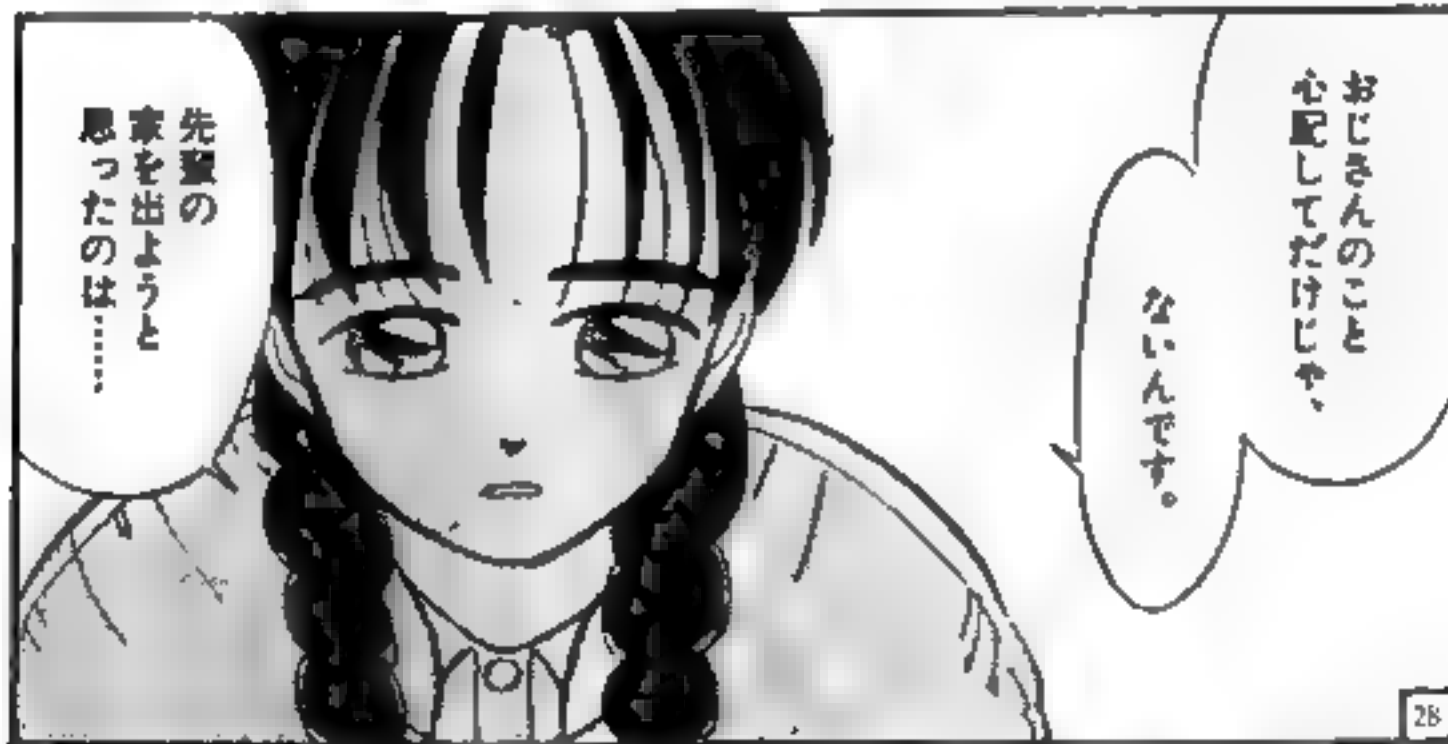
Izumi: はあ。

hai.

yes

"Yes, I think so." (PL3)

- *yokatta* is the plain/abrupt past form of *ii/yoi* ("good/fine/OK").
- in colloquial speech, explanatory *no*, spoken with the intonation of a question, is often used instead of *ka* to ask questions. She had planned to move in with Tanokura, but it's clear that won't happen; Furwa is essentially asking if she's OK with the way things turned out.
- *hai* is a rather tentative/uncertain *hai* ("yes") → "yes, I think so."



25

Izumi: あたし カッとなって、よく 考えたら おじさんの 迷惑 だし、それに
Atashi, ka-tto natte, yoku kangae-tara ojisan no meiwaku da shi, sore ni
 I/me got angry well/carefully when I thought/considered uncle to nuisance is and besides that
 “It made me a little angry, but when I really think about it, I’d probably be in the way, and be-
 sides...” (PL2)

- *atashi* is a variation of *watashi* (“I/me”), used mostly by female speakers.
- *ka-tto natte* is the -te form of *ka-tto naru*, a colloquial expression for “get angry.”
- *yoku* is the adverb form of *iu/yoi* (“good/fine/OK”). It implies “(do the action) well/carefully/thoroughly.”
- *kangae-tara* is a past conditional (“if/when”) form of *kangaeru* (“think/consider/contemplate”), *waku kangae-tara* = “when/if I think about it carefully” → “when I really think it through.”
- *ojisan* (lit. “uncle”) is commonly used to address or refer to men past their mid-twenties or so, especially when you don’t know their name but often even when you do. Children are generally expected to address adult men respectfully as *ojisan* even when they are close family acquaintances. Fuwa address Tanokura with the relatively neutral *jiisan* (“old man”, he could add an honorific prefix and make it *o-jiisan* to show respect, but he doesn’t) and the pejorative *jiin*, but Izumi shows more respect—probably a factor of her age and sex as well as personality.
- *shi* is an “and/and moreover” for connecting clauses, while *sore ni* means “and besides that,” so there is an element of redundancy here. In this case *sore ni* is serving mostly as a verbal pause while she tries to figure out what to say next.

26

Fuwa: いい の 持ち家 だって 知り、/ 考え が わからなくなっただけ
Iiji no mochiya da tte shitte, kangae ga wakaranaku natta?
 old man s. owned home is (quote) when learned / thoughts (subj.) came to not know/understand
 “(Once you found out it was his own house, you didn’t know what to think anymore?” (PL2)

- here, *tte* is a colloquial quotative *to*. *Shitte* is a past conditional (“if/when”) form of *shiru* (“learn/come to know”), *to ~ to shitte* = “when (I/you) learned that ~.”
- *kangae* (“thoughts/opinion/view”) is a noun form of *kangaeru* (“think”).
- *wakaranaku* is the adverb form of *wakaranai* (“not know/understand”), and *natta* is the plain/abrupt past form of *naru* (“become”). so *wakaranaku natta* is literally “become so that (I/you) don’t know” → “not know anymore.” He makes this a question simply by using a rising intonation on the last syllable.

27

Izumi: あの、あたし
Ano, atashi
 (interj.) I/me
 “Actually, I...”

- *ano* is often used as a kind of verbal “warm-up” when starting to speak. “well/you see/I mean/that is.”

28

Izumi: おじさん のこと 心配して だけじゃないんです。
ojisan no koto shinpai shite dake ja nai n desu
 uncle about was worried it's not only that
 “It wasn’t only that I was worried about Mr. Tanokura.” (PL3)

Izumi: 先輩 の 家 を 出ようと 思った の は
senpai no ie o deyo to omotta no wa
 senior/view s. home (obj.) shall leave (quote) thought (para) as for
 “As for thinking ‘I shall leave your home’...”
 “I decided to leave your place because...”

- *ojisan* is often used in Japanese when an English speaker would say “Mr. _____.” Japanese speakers customarily use only titles (specific or generic) in situations where English speakers would use names.
- *shinpai shite* is a contraction of *shinpai shite imasu*, past form of *shinpai shite iru* (“am/is/are worried”), from *shimayau* *naru* (“to worry”).
- *dake* = “only” and *dake ja nai* (“is not only”) implies that what comes before it is not the only relevant consideration. She uses *n desu* because she’s making an explanation.
- *senpai* refers to a person who is one’s “senior” in a given group—here, the workplace group. Since Fuwa was already working for the company when Izumi was hired, he is her *senpai* within the company.
- *deyo* is the volitional (“let’s/I shall”) form of *deru* (“go/come out” or “leave”). *Omotta* is the plain/abrupt past form of *omou* (“think”). *Deyo to omotta* is literally “thought, ‘I shall leave’” → “decided to leave.”
- *no* is a “nominalizer” that makes the complete thoughtsentence *senpai no ie o deyo to omotta* (“decided to leave your house”) into a noun: “deciding to leave your house.” *Wa* marks that noun as the topic, and the sentence is left unfinished.

29

Fuwa: え？
E?
 huh?/what?
 “What?” (PL2)

Tanokura: おい。
Oi
 “Hey.” (PL2)



TO BE CONTINUED

30	Fuwa: じいさん Jisan, old man "Mr. Tanokura." (PL2-3)
31	Tanokura: お茶 でも 飲んでけ <i>O-cha demo nondeke.</i> tea or something drink and go "Have some tea before you go." (PL2) <ul style="list-style-type: none"> • <i>cha</i> = "tea"; <i>o-cha</i>, with the honorific prefix <i>o</i> typically means "green tea" —though it can also be used as a more generic word for any kind of tea. • <i>demo</i>, "or something" is often added to invitations or suggestions to lend a touch of polite vagueness. It may or may not mean that the listener actually has several options from which to choose besides the one mentioned. Here he really just means "have some tea." • <i>nondeke</i> is a contraction of <i>nonde ike</i>, the abrupt command form of <i>nonde iku</i>. <i>Nonde</i> is the <i>-te</i> form of <i>nuru</i> ("drink"), and <i>iku</i> ("go") after the <i>-te</i> form of another verb implies "do the action and (then) go" → "have some tea before you go." Although technically it's a command, it's really more of an invitation.

Computer Corner

(continued from page 25)

Asian language word processing, you need various combinations of Apple's Chinese and Japanese Kits, Nisus' Language Key, and/or Nisus' language modules. Bear with me while we sort it out.

For each of the Romance languages, i.e., Latin-based European languages, you need a Language Module. Modules include proofing tools: dictionary, thesaurus, hyphenation, user dictionary, and keyboard layout. Japanese requires that you purchase Apple's Japanese Language Kit separately. For certain languages (but not Japanese) Nisus requires a separate Language Key.

Multilingual World

One of the defining features of the United States' first two centuries of nationhood has been our linguistic isolation. In Europe, for instance, you can drive any direction for an hour and the road signs change languages.

Part of the United States' maturation as a member of the global community in the next decades, and perhaps a factor in our continued economic survival, will be our willingness to learn to speak and write on our computers in foreign languages. Up to now our attitude has been that anybody who wants to buy our blue jeans and burgers had better learn English. That attitude won't work in the new era of multinational corporations. Many plants are now overseas, and the workers on the line all speak something other than English. Clearly, to sustain our survival in the marketplace, we must do what one does when

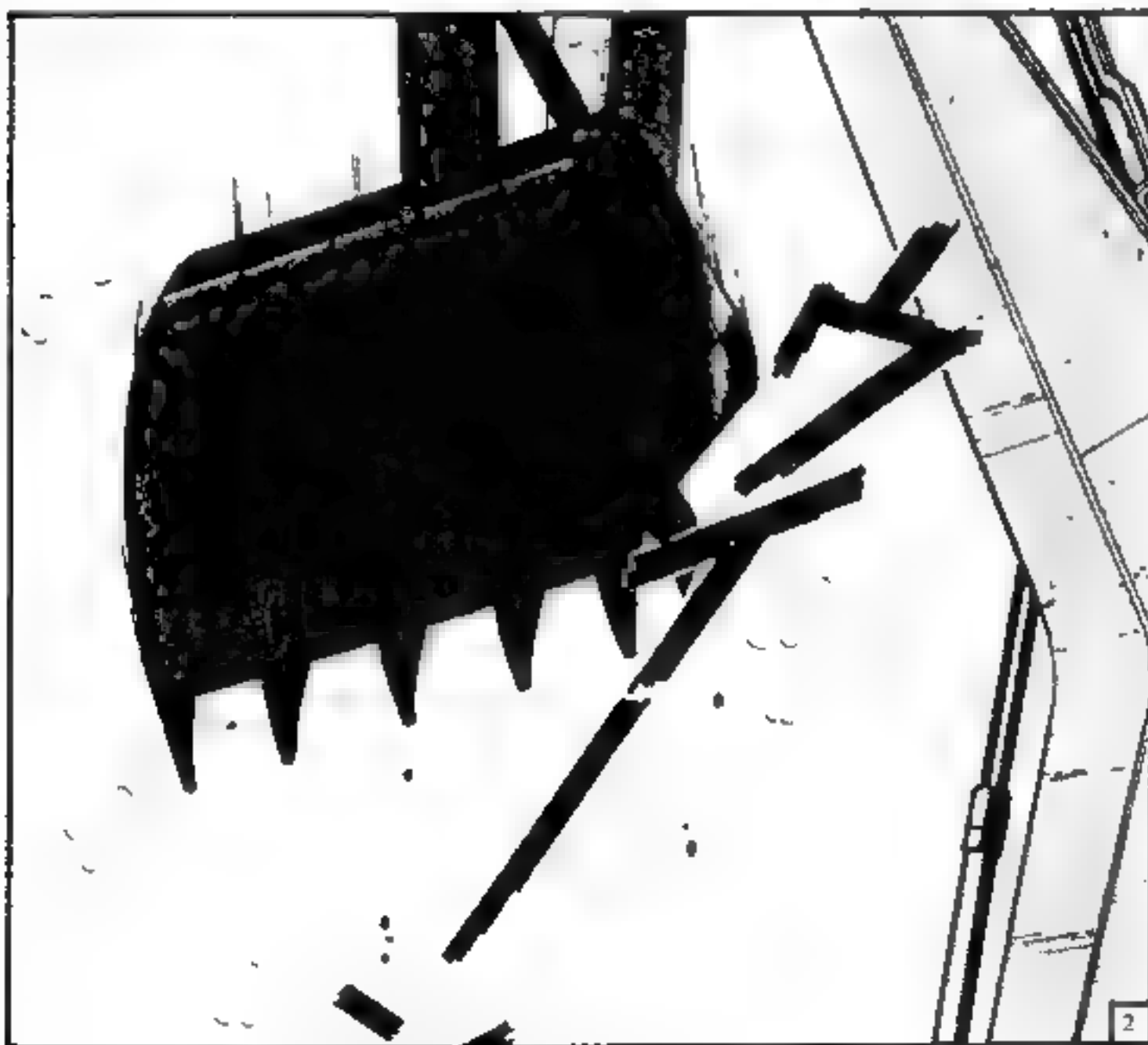
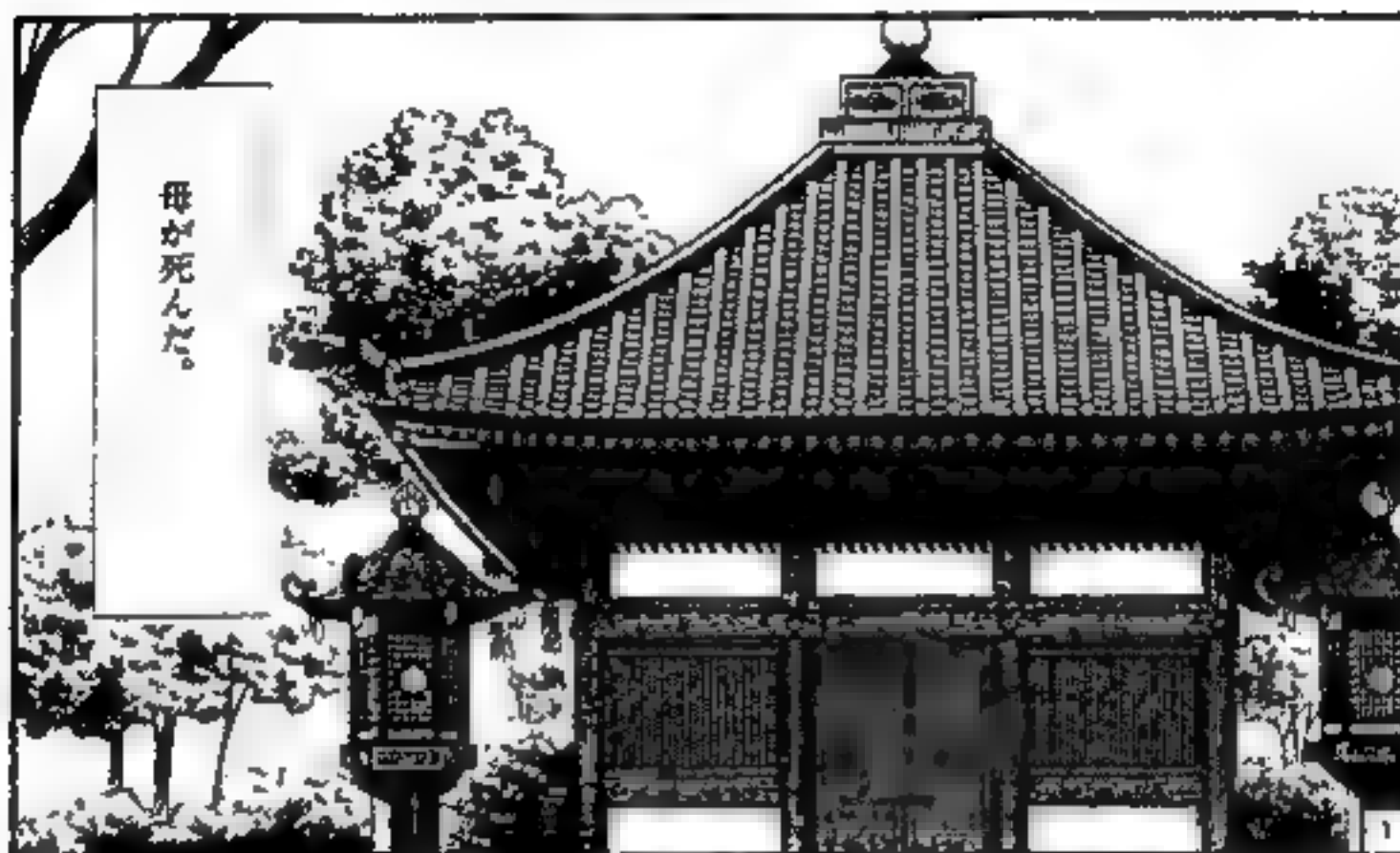
joining a new community: learn the local talk. Since so much of our commerce has come to rely on computing skills, we aren't going to leave our computers behind when we do business with Mr. and Ms. Gonzales, Professor Takahashi, and Supervisor Ivanovitch. We must learn to process foreign languages on computers!

Nisus Writer came to us from people who care about communication. If we can understand what people are saying when they speak, and if we can write to them in their own tongue, it not only helps us in the marketplace, it reduces the chances that we will go to war with them. The creators of Nisus have provided us with an important tool for bringing peoples and nations together.

Requirements.

MACINTOSH
 Macintosh SE or later with a hard drive
 Mac OS 7 or later
 Language Key requires OS 7.1 or later
 2 Mb of available RAM, 5 Mb disk space
 Multimedia features may require more memory
 Suggested price: Nisus Writer 4.0: \$275.00
 Language Key: \$100.00
 Writer and Key bundled: \$365.00
 Language modules: \$49.00 each

C.R. Clowery is a writer in Berkeley, California. A version of this article appeared in the Fall 1994 BMUG Newsletter



Ningen Kōsaten

矢島正雄・^{さく}作 Yajima Masao • Story

弘兼憲史・^が画 Hirokane Kenshi • Art

人 間 交 差 点

ヒューマン・スクランブル

Yajima Masao and Hirokane Kenshi found success in the manga world by largely ignoring the standard formulas. In *Ningen Kōsaten*, they provide few exotic locations, minimal sex and violence, and no continuing characters. Instead, they have built a remarkable collection of stories about "crossroads" (交差点, *kōsaten*) in the lives of humans (人間, *ningen*). The subtitle, *Human Scramble* (ヒューマン・スクランブル), is a reference to the "scramble intersections" in which all vehicular traffic is stopped and pedestrians may cross in any direction; the human crossroads they write about have the same quality of randomness.

The drawings are realistic, presenting modern Japan with all its beauty and warts. Readers recognize their own home towns—thanks to the uniformity of Japan's post-war development—and they treasure these scenes now that middle-class neighborhoods are slowly being replaced by huge blocks of *danchi*. An aura of impending loss is ever-present in the series.

Each story in the series is self-contained and usually revolves around ordinary people muddling through life the

best they can. They are easy to recognize and to identify with, and the fact that they are drawn as real Japanese—no huge, round blue eyes, and no exaggerated features—adds to the feeling of everyday reality.

In Japan, every person has two distinct sides: *atemae* (建て前), the public face, and *honne* (本音), the true inner feelings, which remain hidden to all but one's closest friends. *Ningen Kōsaten* deals with *honne*, giving an honest look at an emotional side of the Japanese that few outsiders ever see.

The stories often start with a memory of an incident from the past. Although they are usually downbeat in tone, they also tend to be ultimately reassuring, reminding us that there can be small victories amid the vicissitudes of life. If there is recognition of the fact that one does not always win, at least there is the hope of being able to live with what one has.

Incidentally, the artist half of the team that created *Ningen Kōsaten*, Hirokane Kenshi, went on to enjoy tremendous success with his solo series *Kachō Shima Kōsaku* (also excerpted by *Mangajin*, in issue Nos. 28-29).

1	<p>Narration. 母 が 死んだ。 <i>Haha ga shinda.</i> mother (subj.) died My mother was dead. (PL2)</p> <ul style="list-style-type: none"> • <i>haha</i> is the proper word for referring to one's own mother when speaking to persons outside the family. <i>Okāsan</i> (or just <i>kāsan</i>) is used within the family. • <i>shinda</i> is the plain/abrupt past form of <i>shimu</i> ("die").
2	<p>Sound FX. ウーン <i>Uin</i> Vreeee (relatively high-pitched "whirr/whine" of shovel's hydraulic mechanism)</p>



3

Sound FX. ガガー ガガガガ
Gagā Gaga ga ga
(grinding sounds)

Sound FX. バキ バキ
Baki baki (sound of lumber splitting)

Sound FX. イ
Gō
Vrrrr (roar of shovel motor)

4

Narration: 私 の 母 は、大規模 ではない が、
Watashi no haha wa, dai-kibo de wa nai ga,
I/me 's mother as for large-scale is not but
かなりの 数の 信者 を持った 新興宗教 の 教祖 だった。
kanari no kazu no shinja o motte shinkō shūkyō no kyōso datta
considerable number of believers (obj.) had new religion of founder was
She was the founder of a new religion that, though not huge, had a substantial number of believers. (PL2)

Sound FX. ドドーン
Do-dōn
Boom (sound of something heavy toppling and hitting the ground)

Sound FX. バキ バキ
Baki baki
(sound of lumber splitting)

• *no* after a personal noun or pronoun makes a possessive: *watashi* = "I/me," and *watashi no* = "my/mine."

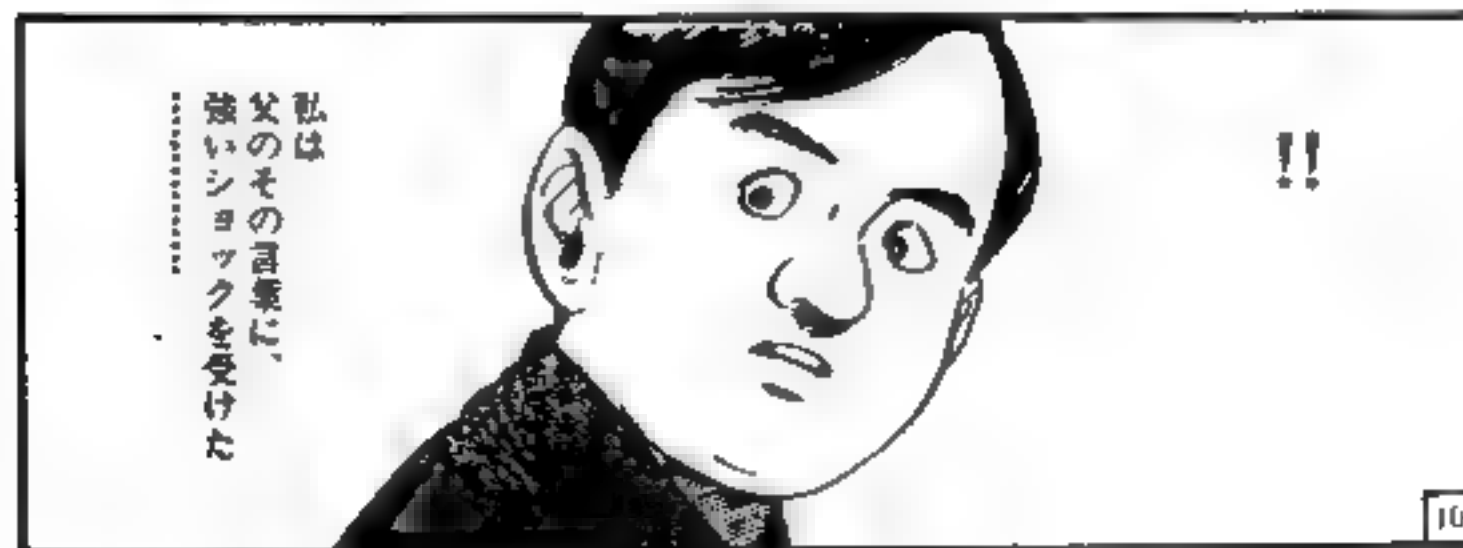
- *dai-* is a prefix that means "large/large-scale"; in this case, *kibo* itself refers to "scale/scope," so *dai-kibo* = "large-scale" = "huge."
- *motte* is the plain/abrupt past form of *motu* ("have/hold"). *Dai-kibo de wa nai ga, kanari no kazu no shinja o motte* is a complete thought/sentence ("It is not on a large scale but had a lot of believers") modeling *shunkō shūkyō*.
- *shinkō shūkyō* (literally "newly arisen religions"), or often simply *shin shūkyō* ("new religions"), refers to various religious movements in Japan that have risen relatively recently outside the long established Shintō and Buddhist traditions. Some specialists limit the term to 20th century groups, while others include groups founded in the 19th century. A number of the newest religious movements since the 1970s have been judged sufficiently different in nature from previous "new religions" that they are now classed separately as *shin shin shūkyō* (literally, "new new-religions"). The Aum sect that's been in the news since the poison gas attack on the Tokyo subway system is among these newer new religions.
- *datta* is the past form of *da* ("is/are").

5

Sound FX. ゴー
Gō
Vrrrr (roar of shovel motor)

Narration: その 母 が 死んで、私 も 跡 など 継ぐ 気 は なかった ので、
Sono haha ga shinde, watashi mo ato nado tsugu ki wa nakatta node,
that mother (subj.) died-and I also foursteps something like succeed intent/desire as for didn't have because/since
Now she was dead, and since I certainly had no intention of succeeding her (as head of the sect),
母親 きぬ の 興した 新興宗教 は、母 代 で、
hahaoya kinu no okoshita shinkō shūkyō wa, haha ichidai de
mother (name) (subj.) founded new religion as for mom 1 generation in/after
今、地 じ から 消滅しようとしていた。
ima, chi ji kara shōmetsu shiyō to shite ita.
now earth from was about to vanish
the new religion that my mother Kinu had founded was about to vanish from the face of the earth after only a single generation. (PL2)

- *sono haha* is literally "that mother," meaning "the mother who had founded a religious sect."
- *shinde* is the *-te* form of *shinu* ("die"); the *-te* form is used here like a conjunction: "died, and..."
- *ato o tsugu* is an expression meaning "take over a vacated position/succeed to the headship (of a family)," and *ki ga nakatta* is the plain/abrupt past form of *ki ga aru*, meaning "have the desire/intent (to)" → "I did not have the desire to succeed (her)" (*wa* is substituted for *ga* here to give emphasis). Substituting *nado* for *o* in *ato o tsugu* gives a certain bearding tone.
- *hahaoya* is literally "mother parent." The word can be used like *haha* to refer to one's own mother when speaking to persons outside the family. It is also the generally preferred word for referring to "(the) mother" in more neutral (e.g., bureaucratic, legal, or academic) contexts.
- *okoshita* is the plain/abrupt past form of *okosu* ("found/raise"). *Hahaoya Kinu no okoshita* is a complete thought/sentence ("[my] mother Kinu founded [it]") modifying *shinkō shūkyō* ("new religion"). *No* marks the subject of this modifying clause; the subject marker *ga* often changes to *no* in modifying clauses.
- *de* can mark the extent/endpoint of something in time or age. Here *ichidai* ("one generation") is marked as the point at which the sect vanishes: *haha ichidai de* = "in/after Mother's one generation."
- *shōmetsu shiyō* is from *shōmetsu suru* ("vanish/be extinguished"), and *-yo to shite ita* is the past form of the pattern *yo to shite iru* (the volitional form of a verb + *to shite iru*), which here means "be about to (do the action)."



6

Father: おまえ、馬鹿 だ なあ。母さんの 跡を継げば、一生 笑って暮らせた のに なあ。
Omae, baka da nā. Kāsan no ato o tsugeba, isshō waratte kuraseta nani nā.
 you fool/idiot is/are (colloq.) Mom of if had succeeded rest of life laugh-and could live even though (colloq.)
 "You sure are a fool. If you had succeeded your mother, you could have spent the rest of your life laughing. What a shame!" (PL2)

- *omae* is a rough, masculine word for "you."
- *ato o tsugeba* is a conditional "if/when" form of *ato o tsugu* ("succeed"); *no* marks the predecessor who is being succeeded.
- *isshō* is literally "one life" but idiomatically means "your whole life long/the rest of your life."
- *waratte* is the *-te* form of *warau* ("laugh"). *Kuraseta* is the past potential ("could") form of *kurasu* ("live/pass the days/make a living"). The *-te* form essentially makes *warau* into an adverb for *kurasu*, describing the manner in which he could have passed his days.
- *nani* ("even though/although"), especially at the end of sentence, can express regret/disappointment "What a shame!"
- *nā* in both cases here adds emotional emphasis: "You really are a fool/I really is a shame."

7

Ichijō: 俺は笑うのが好きじゃないんだ。
Ore wa warau no ga suki ja nai nda.
 I/me as for laugh (nom.) (subj.) don't like (explan.)
 "I don't like laughing." (PL2)

父さんこそ、母さんが生きている内に何とかすれば、跡継いだ んじゃないの?
Tōsan koso, Kāsan ga ikite iru uchi ni nantoka sureba, ato tsugeta n ja nai no?
 Dad/you (emph.) Mom (subj.) w/as living while something if dad could have succeeded (explan.) is not (explan.)
 "It's you, Dad. If you had done something or other while Mom was still living, couldn't you have succeeded her?"

"You're the one, Dad. You could have succeeded her if you'd set things up while Mom was still living." (PL2)

- *ore* is a rough, masculine word for "I/me."
- *no* is a "nominalizer" that makes the verb *warau* ("laugh") into a noun: "laughing."
- *suki ja nai* is the negative of *suki da* ("to like").
- *tsun* ("father/dad") is used here as a kind of cross between direct address ("Dad") and the English use of "you." *Koso* emphasizes *tsun* with the feeling of "you more than me, Dad."
- *uchi ni* after a progressive verb implies "while that action w/as occurring."
- *nantoka* = "somehow/something or other"; *sureba* is a conditional "if" form of *suru* ("do"), so *nantoka sureba* = "if you do/did something or other" (verb tense is determined by the main clause that follows).
- *ato tsugeta* is the plain/abrupt past form of *ato (ga) tsugeru*, the potential ("can") form of *ato (o) tsugu*.
- *n ja nai no* spoken with the intonation of a question asks "isn't it (the case) that ...?"

8

Father: そうは いかん よ。
Sō wa ikan ya.
 that way as for won't/couldn't go (emph.)
 "It wouldn't go that way." → "It never would've worked." (PL2)

ここは母さんのあの個性と云うか、キャラクターで持ってたんだ。
Koko wa kāsan no ano kosei to iu ka, kyarakutā de motteita nda.
 this place as for Mom 's that individuality/personality (quote) say (?) character with was holding/enduring (explan.)
 "This place endured due to that personality of your mom's, her character."

"What kept this place going was your mom's personality, her unique character." (PL2)

息子のおまえが 続く 分には 信者達 だって 納得する だろうが、
Musuko no omae ga tsugu bun ni wa shinja-tachi datte nattoku suru darō ga,
 son (=) you (subj.) succeed so long as believers too be persuaded/acquiesce probably but

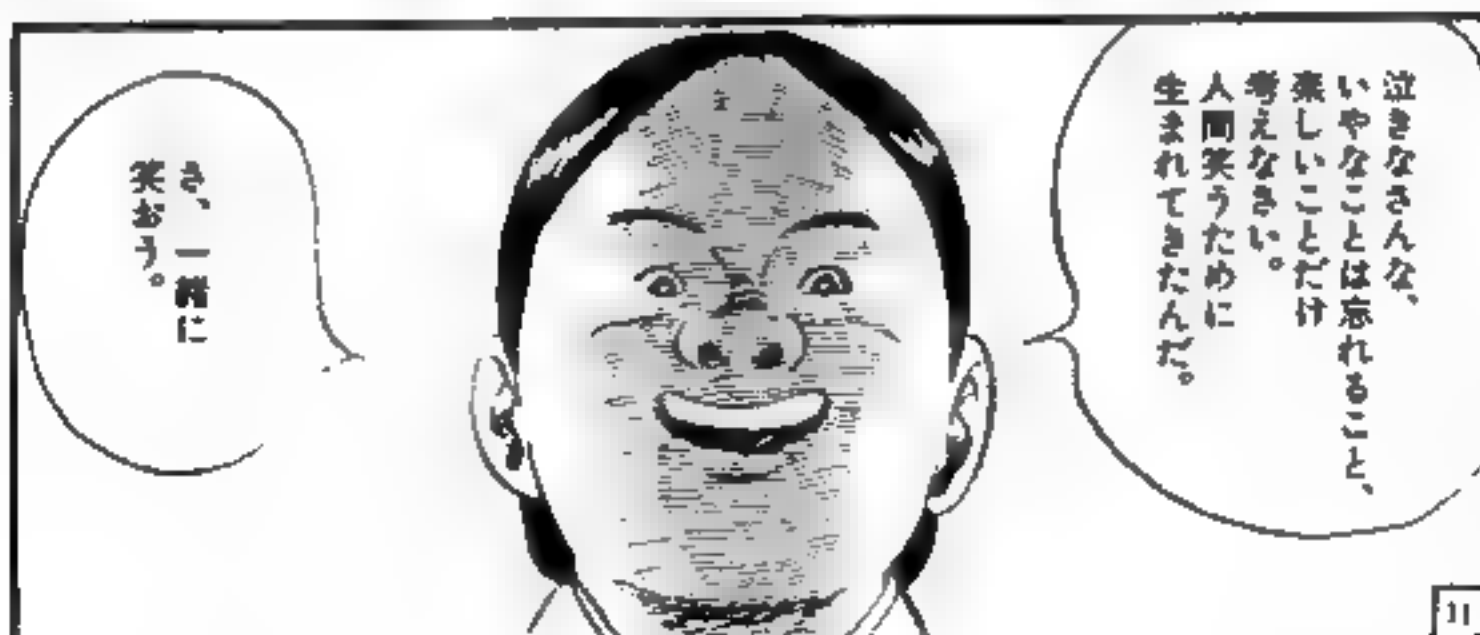
とても 私には その 力 は ない。
totemo watashi ni wa sono chikara wa nai.
 (emph.) I/me in/on as for that strength/power as for not have

"So long as you, her son, became the successor, her followers would probably go along, but I certainly don't have that kind of power." (PL2)

Sound FX: ゴゴゴゴ ドーン
Go go go go Do-dōn
 (demolition sounds)

- *ikan* is a contraction of *ikana*, negative of *iku* ("go"). *Sō wa ikana* is an idiomatic expression that implies "(I/you) can't do that/that's not how things work/it's not that simple."
- *to iu ka* implies the speaker isn't sure that he's chosen the right word or phrase and is trying to find another; it's often repeated more than once as the speaker searches for the right expression.
- *motteita* is a contraction of *motte ita*, past form of *motte iru*, from *motu* ("holds out/survives/endures").
- *no* after *kāsan* is essentially possessive: "your mom's personality" → "that personality of your mom's"; *no* after *musuko* implies that *musuko* and *omae* are the same thing: "you who are (her) son."
- *bun ni wa* after a verb makes an expression for "so long as/under the condition that ..."
- the suffix *-tachi* turns nouns referring to people into plurals, so *shinja* ("believer") + *-tachi* = "believers." In this case it's not strictly necessary, since the plural would be assumed anyway.

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- *datte* is a colloquial *mo* ("too/also").
- *totemo* followed by a negative makes a strong negative: *totemo ... nai* = "[I] hardly have/[I] certainly don't have."

9

Father: それに おまえ は 顔 も 体 も 母さんに 似てた し、
Sore ni omae wa kao mo karada mo Kāsan ni niteta shi,
 and besides you as for face also body/physique also Mom to resembled and

性格 も よく 似てた から なあ。
seikaku mo yoku niteta kara nā.
 personality also closely resembled because (colloq.)

"Besides, you resembled your mom in both face and physique, and you resembled her closely in personality, too."

"Besides, you not only look like your mother, but you're built like her, and you have the same personality, too." (PL2)

もったいない こと した よ なあ。
Mottainai koto shita yo nā.

wasteful/a shame thing did (emph.) (colloq.)

"It's such a waste..." (PL2)

- *mo* by itself typically means "also," but *~ mo ~ mo* makes the expression "both ~ and ~"
- *niteta* is a contraction of *nite ita*, past form of *nite iru* ("resembles"). *Yoku* is the adverb form of *ii/yoi* ("good/fine/OK"), so *yoku nite iru/ita* = "resembles/resembled well" → "closely resembles/resembled." *Ni* marks the object resembled.
- *shi* is an emphatic "and/and besides," often used when listing causes or reasons in an explanation.
- *mottainai* = "wasteful/a shame"; *mottainai koto (o) shita* is the past form of the expression *mottainai koto (o) suru*, "do something wasteful" in the sense of "miss/lose/throw away an opportunity."

10

Narration: 私 は 父 の その 言葉 に、強い ショック を 受けた。
Watashi wa chichi no sono kotoba ni, tsuyoi shokku o uketa.
 I/me as for father's those words from strong shock (obj.) received

I received a strong shock from those words of my father

My father's words were a severe shock to me. (PL2)

- *uketa* is the plain/abrupt past form of *ukeru* ("receive"); when speaking of receiving something, *ni* marks the person or thing it's received "from."

11

Mother: なき なさんな。
Naki nasan na.
 crying don't do
"Don't cry." (PL2)

いやな ことは 忘れる こと。 楽しい こと だけ 考えなさい。
Iya na koto wa wasureru koto. Tanoshii koto dake kangaenasai.
 disagreeable/unpleasant things as for forget thing (command) pleasant/enjoyable things only think (command)

"Forget unpleasantness. Think only of pleasant things." (PL2)

人間、笑う ために 生まれてきた んだ。
Ningen, warau tame ni umarete kita nda.
 humans laugh for purpose of were born (explan.)

"People were born to laugh." (PL2)

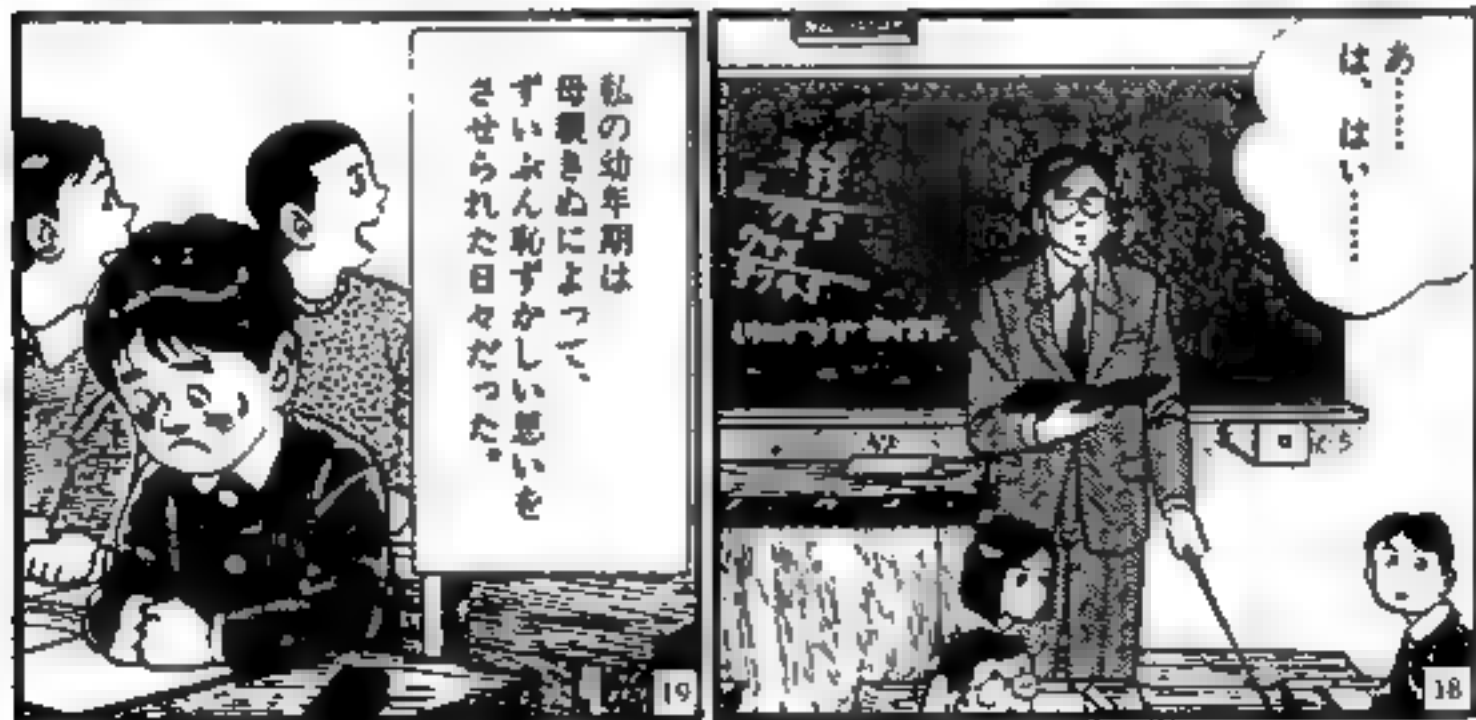
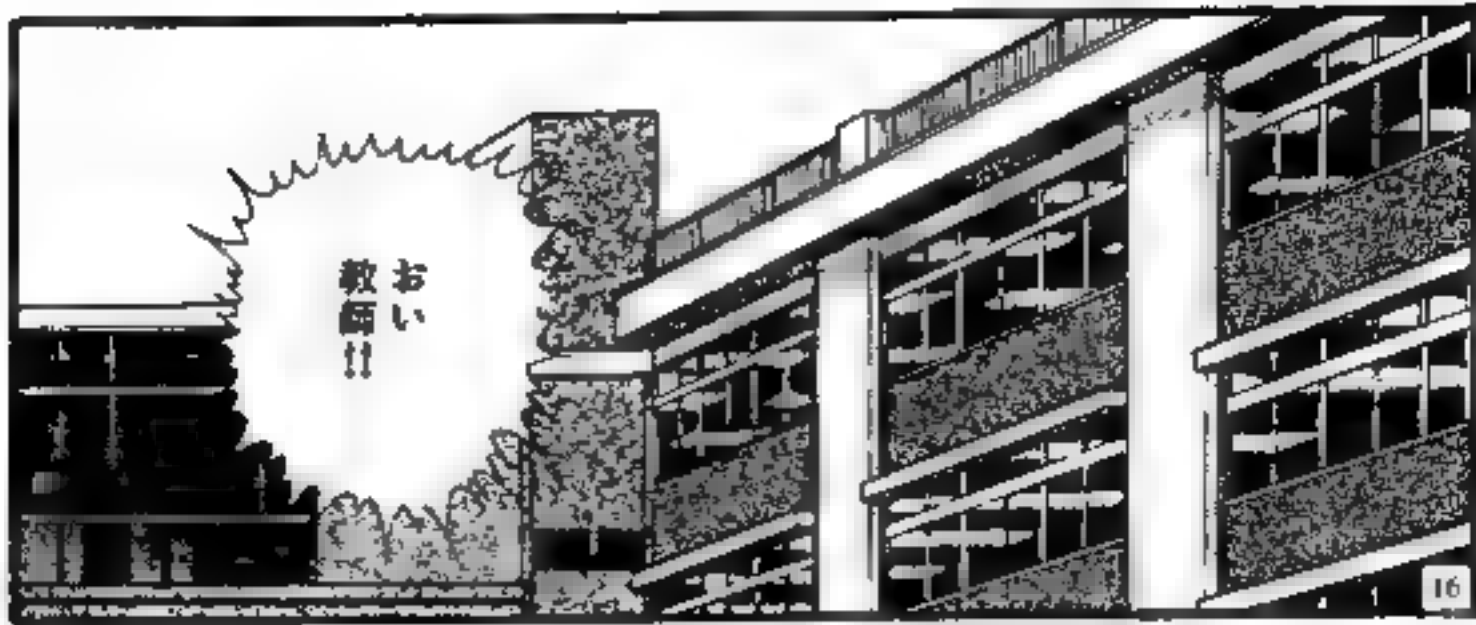
Mother: さ、一緒に 笑おう。
Sa, issho ni waraō.
 (interj.) together let's laugh
"So, all together now, let's laugh." (PL2)

- *naki* is the stem form of *naku* ("cry"), *nasan* is a contraction of *nasaru* (a PL4 verb for "do"), and *na* after a plain non-past verb makes a plain/abrupt prohibition: "don't" → *naki nasan na* = "don't cry"
- *koto* (lit. "thing") added to the end of a non-past declarative sentence can make a gentle command or admonition.
- *kangaenasai* is a relatively gentle command form of *kangaeru* ("think").
- *wa*, to mark *ningen* ("humans") as the topic, has been omitted.
- *tame ni* after a plain, non-past verb means "for the purpose of (doing that action)."
- *umarete* is the *-te* form of *umareru* ("be born"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *Kuru* after the *-te* form of a verb often implies the action moves toward the speaker in some sense; with *umareru*, it gives the feeling of "born into this world."
- *na* (or *sa*) is often used like "well now/all right/come on" to prepare oneself for action or to urge the listener to action.
- *waraō* is the volitional ("let's/I shall") form of *warau* ("laugh").



子供の時から私は、
人間というのは大人になるほど
馬鹿になるものだ
と信じて育った……

12	<p>Mother: ワハハハハ / さ、一緒に、ワハハハハ。 <i>Wa ha ha ha ha / Sa, issho ni, wa ha ha ha ha.</i> (laugh) (interj) together (laugh) "Wa ha ha ha ha, Come on, all together, Wa ha ha ha ha." (PL2)</p>
13	<p>Believers: アハハハ ワハハハ アハハハ アハハハ アハハ ワハハハ <i>A ha ha ha ha Wa ha ha ha A ha ha ha A ha ha ha A ha ha Wa ha ha ha</i> (laughing)</p>
14	<p>Narration: 子供の時から私は、人間というのは大人になるほど <i>Kodomo no toki kara watashi wa, ningen to iu mo wa otona ni naru hodo,</i> child = time from time as for humans/people (quote) say (nom.) as for adult (result) become extent ばかになるものだと信じて育った。 <i>baka ni naru mono da to shinjite sodatta.</i> foolish/stupid (result) become thing is (quote) believed and grew up From the time I was a child, I grew up believing that the older people get, the more foolish they became. (PL2)</p> <ul style="list-style-type: none"> • <i>kodomo no toki</i> = "time I was a child/my childhood"; <i>kodomo no toki kara</i> = "from the time I was a child." This phrase establishes the time frame for <i>sodatta</i> ("grew up"). • <i>to iu mo wa</i> is literally "as for what is called," but it often works as just a fancy <i>wa</i> ("as for"). • <i>ni</i> marks the result of the verb <i>naru</i> ("become") so <i>ni naru</i> as a unit is equivalent to English "become." • <i>hodo</i> = "extent," so <i>X hodo Y</i> (where <i>X</i> and <i>Y</i> can be individual verbs or adjectives or complete sentences) is literally "to the extent that <i>X</i> occurs/is true, <i>Y</i> occurs/is true," which is essentially the Japanese way of saying "the more <i>X</i>, the more <i>Y</i>." <i>Otona ni naru hodo baka ni naru</i> = "the more they become adults, the more they become foolish" → "the older they get the more foolish they get." This complete thought/sentence modifies <i>mono</i> ("thing"). • <i>mono da</i> ends a larger complete sentence, which quotative <i>to</i> marks as the specific content of <i>shinjite</i> (the <i>-te</i> form of <i>shinjiru</i>, "believe") – i.e., <i>to</i> marks the preceding as what the narrator believed. • <i>sodatta</i> is the plain/abrupt past form of <i>sodatsu</i> ("mature/grow up"). <i>Shinjite</i> is essentially acting as an adverb, describing how he grew up. • To put it all together: the core sentence here is <i>watashi wa sodatta</i> ("I grew up"); <i>sodatta</i> is modified by <i>shinjite</i> and its quoted contents ("I grew up believing ~"). The core sentence of the quoted contents is <i>ningen to iu ni wa mono da</i> ("humans are a thing"), in which <i>mono</i> is modified by the embedded sentence <i>otona ni naru hodo baka ni naru</i> ("[that] get more foolish the older they get").
15	<p>Narration: 正直、言えば、もっと違う母親が欲しかった。 <i>Shōjiki ieba, motto chigau hahaya ga hoshikatta.</i> honesty/truth if say more different mother (subj) wanted To tell the truth, I wished I had a different mother. (PL2)</p> <ul style="list-style-type: none"> • <i>ieba</i> is a conditional form of <i>iu</i> ("say"). • <i>hoshikatta</i> is the plain/abrupt past form of <i>hoshii</i> ("want").



16

Mother: おい、教師!!
Oi kyōshi!!
 hey teacher
 “Hey, teacher!” (PL1)

- *oi* is a relatively rough way of getting someone's attention.
- *kyōshi* is a basically neutral word for “teacher,” but since the usual way to address a teacher is *sensei*, using *kyōshi* instead sounds rough and insulting.

17

Mother: その 教え方 は 何 だ?
Sono oshie-kata wa nan da?!
 that teaching method as for what is
 “What kind of teaching is that?!” → “You call that teaching?!” (PL1-2)

もっと 愛 を 持って しっかり 教えんか、 バカ者!!
Motto ai o motte shikkari oshien ka, baka-mono!!
 more love (obj.) holding/bearing solidly/soundly won't [you] teach? idiot/fool person

“Will you not teach soundly, with more love, you fool?!”

“Teach responsibly, you nincompoop—with more love!” (PL1)

- *oshie* is the stem form of *oshieru* (“teach”), and *-kata* after the stem of a verb means “way/method of (doing the action).”
- asking a question with *~ wa nan da?* (lit. “as for ~, what is it?”) is very rough.
- *motte* is the *-te* form of *motsu* (“hold”); *ai o motte* = “holding love (in your heart)” → “with love.”
- *shikkari* is an adverb meaning “firmly/steadily/soundly” → “responsibly.”
- *oshien ka* is a contraction of *oshienai ka?* (“will you not teach?”). The question is purely rhetorical, and in fact she is making a strong demand.

18

Teacher: あ、 は、 はい。
A ha hai.
 (inter.) (stammer) yes
 “Ahh, r-right.” (PL2)

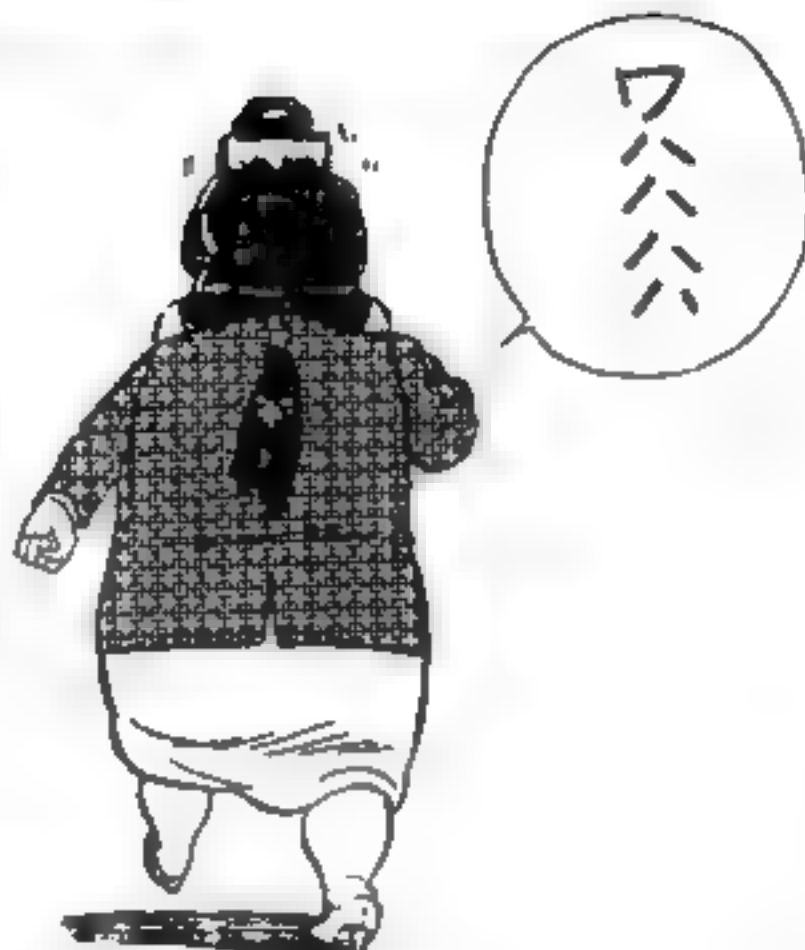
19

Narration: 私 の 幼年期 は、 母親 きぬ によって、
Watashi no yōnenki wa, hahanya Kinu ni yotte,
 I/me 's childhood as for mother (name) by
 すいぶん 恥ずかしい 思い を させられた 日々 だった。
suibun hazukashii omoi o saserareta hibi datta.
 considerably embarrassing thoughts/feelings (obj.) was made to have days was
 “My childhood equaled days of being made to feel very embarrassed by my mother Kinu.”
 “My boyhood was filled with embarrassing moments caused by my mother Kinu.” (PL2)

- *yōnenki* refers to childhood years through about the end of elementary school.
- *ni yotte* is the *-te* form of *ni yoru*, here meaning “by/by means of.”
- *hazukashii omoi* = “embarrassed/embarrassing thoughts/feelings.”
- *saserareta* is from the verb *sasu* (“do,” or, since he’s talking about feelings, “have”) → *saseru* (“cause to have”) → *saserareru* (“be caused to have”) → *saserareta* (“was caused to have”). *Hazukashii omoi o saserareta* = “was caused to have embarrassed feelings/to feel embarrassment.”
- the core sentence is *watashi no yōnenki wa hibi datta* (“my boyhood was days”); *hibi* (“days”) is modified by the complete thought/sentence *hahanya Kinu ni yotte suibun hazukashii omoi o saserareta* (“[when I] was made to feel very embarrassed by my mother Kinu”).



母が私を可愛がれば可愛がるほど、
私は母がいやになっていった……



20

Narration: どうして私の母親は、他の母親とこうも違うのだろうと悩んだ。
Dōshite watashi no hahaoya wa, hoka no hahaoya to kō mo chigau no darō to nayanda.
 why my mother as for other mothers from so much different (explan.) I wonder (quite) was distressed
 I was distressed, wondering why my mother was so different from other mothers.
It bothered me why my mother had to be so different from other mothers. (PL2)

- for the verb *chigau* ("is different"), *to* marks the object of contrast.
- *kō mo* is equivalent to *konna ni mo*; *konna ni* = "this much," and *mo* provides emphasis → "so much/so very much." *Kō mo chigau* = "so very different."
- a question word plus *no darō* (explanatory *no* + conjectural *darō*) asks a question like "I wonder what/who/how/why it is that ~?" *Dōshite chigau no darō* = "I wonder why it is that (she's) different?"
- the quotative *to* marks the preceding complete thought/sentence – a question – as the specific content of *nayanda*, the plain/abrupt past form of *nayamu* ("be troubled/distressed/frustrated" or "agonize/suffer/brood").

21

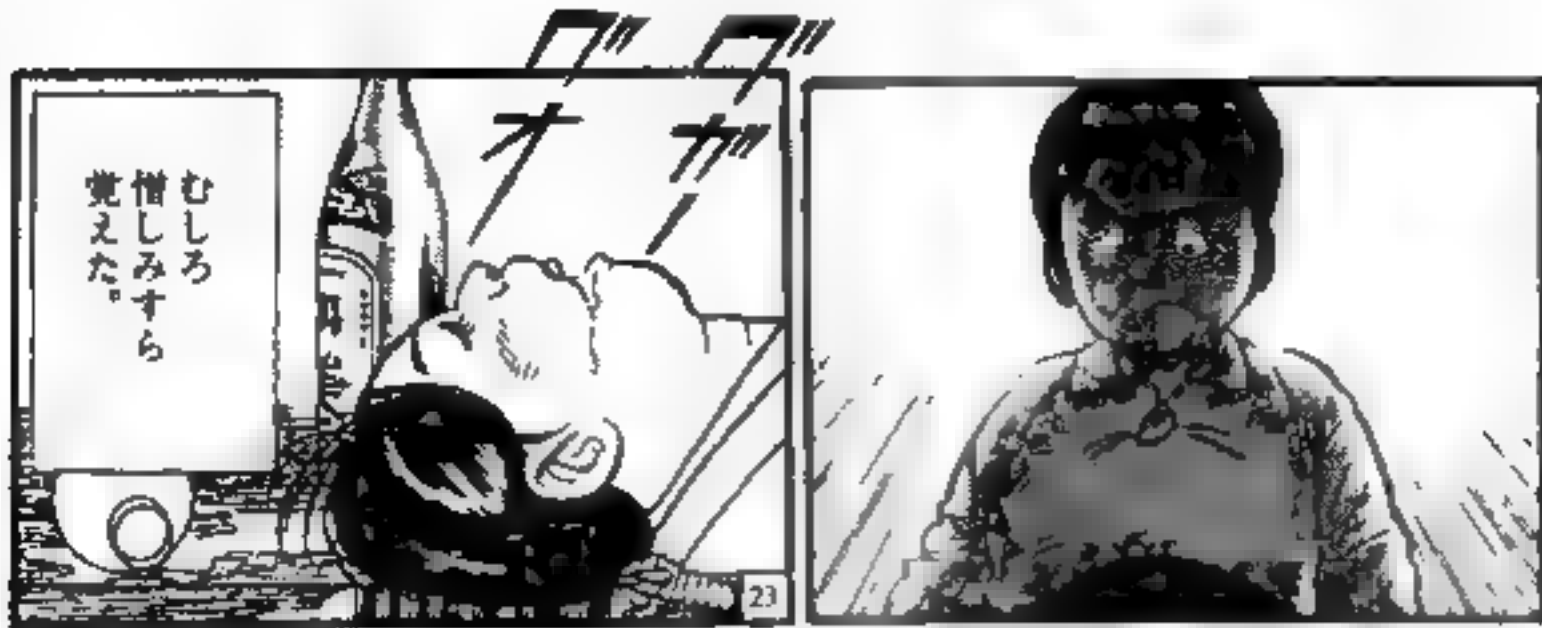
Mother: ワハハハハ
Wa ha ha ha ha
 "Wa ha ha ha ha"

Narration: 母が私を可愛がれば可愛がるほど、私は母がいやになっていった。
Haha ga watashi o kawaiwareba kawaigaru hodo, watashi wa haha ga iya ni natte itta.
 mother (subj.) I/me (obj.) if dote dote extent I/me as for mother (subj.) disgusted became more and more
The more she doted on me, the more I became disgusted with her. (PL2)

- *kawaiwareba* is a conditional "if/when" form of *kawairu* ("be affectionate toward/dote on"). *Kawaiwareba kawaigaru hodo* is literally, "if one dotes, then to the extent that one dotes" → "the more one dotes." This is essentially the same construction as the above with *X hodo Y*, adding the conditional form at the beginning (*X-ba X hodo Y*) gives it a more emphatic feeling.
- *ni natte itta* is the past form of *naru* (*naru* "become more and more/grow increasingly"), from *naru* ("become"). *Iya ni naru* expresses a growing feeling of repulsion. "become fed up/disgusted with."

22

Sound FX ゲオー クゴー ンガ
Guō Kugō Nga
 (snoring)



23

Sound FX: グカー グオー
Gugā Guō
(snoring)

Narration: むしろ 憎しみすら 覚えた。
Mushiro nikushimi sura oboeta.
actually hatred even experienced/felt
Actually, I even felt hatred. (PL2)

- *mushiro* ("it's rather/actually the case that") is used when asserting something contrary to the previous statement or general expectations (in this case the expectation of love for one's mother).
- *oboeta* is the plain/abrupt past form of *oboeru* ("remember"), which when speaking of emotions means "feel/experience"

24

Father: 息、何してるんだ?
Yutaka, nani shiteru nda?
(name) what are doing (explan.)
"Yutaka, what are you doing?" (PL2)

Ichijō: う、うん、何でもなし。
U, un, nan de mo nashi.
(stammer) yeah/uh-huh anything is not
"Uh, er, nothing." (PL2)

- Yutaka is our narrator Ichijō's given name.
- *o*, to mark *nani* as the direct object of *shiteru*, has been omitted.
- *shiteru* is a contraction of *shite iru* ("is/are doing"), from *suru* ("do").
- *un* (an informal "yeah/uh-huh") here merely acknowledges that he has heard and serves as a kind of verbal pause as he decides how to respond. The actual pause between *un* and what follows ranges from barely perceptible to fairly long.

25

Narration: だいたいして、父親と母親の
Daitai ni shite, chichoya to hachoya no
to begin with father and mother's
関係がわからなかった。
kankai ga wakaranakatta.
relationship (subj.) didn't/couldn't understand
To begin with, I couldn't understand my mother and father's relationship. (PL2)

Father: お、母さん風邪ひくぞ。
O, Kāsan kaze hiku zo.
(interj.) Mom cold will catch (emph.)
"Hey, your mom'll catch a cold (if we leave her like that)." (PL2)

- *daitai* as a conjunction means "to begin with," and *daitai ni shite* is essentially just a fancier form of *it*.
- *chichoya* (lit. "father parent") for "father" corresponds to *hachoya* for "mother" (see above).
- *to* linking two nouns means "and"; *to* cannot be used to mean "and" between main clauses in a complex sentence.
- *wakaranakatta* is the plain/abrupt past form of *wakaru* ("come to know/understand").
- *o* is an interjection of surprise or sudden awareness, like "oh/hey!"
- *kaze* (風) means "wind," but the homophonous *kaze* (風邪) means "a cold." *kaze (o) hiku* = "catch a cold."
- *zo* is a rough, masculine particle for emphasis.

26

Narration: 父は子供の私から見てもハンサムであった。
Chichi wa kodomo no watashi kara mite mo hansamu de aru.
father as for child = I/me from even if/when look handsome was
Even when looking from me, a child, my father was handsome.
Even to my own eyes as a child, my father was a handsome man. (PL2)

- *no* between *kodomo* and *watashi* essentially equates the two: "I who was a child."
- *mite mo* is a conditional "even if/when" form of *miru* ("look").
- *de aru* is the plain/abrupt past form of *de aru*, a more formal/literary equivalent of *desu* ("is/are")

27

Narration: 何故、この男がこの醜い駄女と結になったのか、
Naze, kono otoko ga kono minikui mōjo to issho ni natta no ka,
why this man (subj.) this ugly domineering woman with together became (explan.-?)

不思議でしかなかった。
fushigi de shiyō ga nakatta.
mysterious/puzzling is/was couldn't be helped

It was a complete mystery to me why this man had married such an ugly, domineering woman. (PL2)

Narration: そんな父親が、私は可哀相だとも思った。
Sonna chichoya ga, watashi wa kawaiisō da to mo omotta.
that kind of father (subj.) I/me as for pitiable is/was (quote) also thought/felt
I also thought such a father was pitiable.
I felt sorry for him. (PL2)

- *issho ni natta* is the past form of *issho ni naru* (lit. "become/get/join together"), an expression often used for "marry/get married." *To* marks the thing or person being joined/married.
- *shiyō ga nakatta* is the past form of *shiyō ga nai* (or *shō ga nai* or *shukata ga nai*, lit. "there is no way to do/nothing one can do" → "it can't be helped"). After the *te* form of certain adjectives and adjectival nouns, this expression (all three forms of it) implies "unbearably" or "so I can't stand it" → "completely/utterly." *Fushigi de shiyō ga nakatta* = "was completely mysterious/puzzling" → "It was a complete mystery to me."
- *naze, kono otoko ga kono minikui mōjo to issho ni natta no ka* is a complete question ("why did this man get together with this ugly, domineering woman?") serving altogether as the subject of *fushigi de shiyō ga nakatta*. This pattern makes an indirect question: "it was a complete mystery to me why..."
- *sonna chichoya* ("father of that kind") here essentially implies "father who had gotten trapped in a relationship of that kind."
- *omotta* is the plain/abrupt past form of *omou* ("think/feel").



To be continued

28

Mother いい か、大事な の は 陽気に 生きることだぞ!!
ii ka, daijina no wa yōki ni ikiru koto da zo!
 good/OK (?) important (nom.) as for cheerfully live thing is (emph.)
 “OK, now, the important thing is to live cheerfully!” (PL2)

ごさかしいことを考え、あさましい生き方をしていたら、陽気には生きられない!!
Kosakashii koto o kangae, asamashii iki-kata o shite itara, yōki ni wa ikirarenai!
 important things (obj.) think-and miserable/shameful living method (obj.) if do cheerfully as for cannot live
 “If you think crafty things and live in a shameful way, you can’t live cheerfully!”
 “If you act cunning and sly and lead a disgraceful life, you can’t live cheerfully!” (PL2)

Mother 何事にも執着せず、貧しさと不幸を喜びとして、くたくなく生きよ!!
Nanigoto ni mo shuchaku sezu, mazushisa to fukō o yorokobi to shite kuttakunaku ikuyo!
 [not] anything to also w/o being attached poverty and adversity (obj.) joy making it w/o worries/concerns live
 “Be attached to nothing, make poverty and adversity your joys, and live a carefree life!” (PL2)

笑え!! 私と一緒に笑え!! ワハハハハハハハ
Warae! Watashi to issho ni warae! Wah hah hah hah hah
 laugh live with together laugh (laughing)
 “Laugh! Laugh with me! Wa hah hah hah hah” (PL2)

- *ii ka* is literally “is it OK?” but it’s used when beginning admonitions or instructions, like “All right now, listen up!”
- *daijin* = “important”; *daijin na no wa* = “as for what is important.”
- *zo* is a rough/masculine particle for emphasis that female speakers normally use only in very informal situations or when speaking to themselves. Here it reflects the woman’s overbearing personality.
- *iki-kata* is the stem of *ikuru* (“live”) plus the suffix *-kata* (“method/way of [doing the action]”). *Asamashii iki-kata* = “a miserable/wretched way of living.”
- *shite itara* is a conditional “if” form of *shite iru* (“are doing”), from *suru* (“do”). *iki-kata o suru* (lit. “do a way of living that is ~”) essentially means “live in ~ manner.”
- *ikirarenai* is the negative of *ikirareru* (“can live”), the potential form of *ikuru* (“live”).
- *Nanigoto ni mo* in an affirmative sentence means “in/to/on everything”; in a negative sentence it means “not in/to/on anything” → “in/to/on nothing.”
- *shuchaku* (or *shujaku*) *sezu* is equivalent to *shichaku shinu de*, negative *-te* form of *shichaku suru* (“be/become attached to [worldly things]”) → “without being attached to.”
- *~ to shite* is the *-te* form of *~ to suru* (“make [something] into ~”).
- *ikuyo* is a plain command form of *ikuru* (“live”), it feels slightly less abrupt than the plain command form, *ikiro*.

29

Narration: 確かに 私は、残念なことに顔や体型は父親に似なかった。
Tashika ni watashi wa, zannen na koto ni kao ya takeri wa chichaya ni minakatta.
 assuredly/indeed line as for unfortunately face and physique as for father to didn’t resemble
 Unfortunately, it was true that I did not resemble my father in countenance or physique. (PL2)

Sound FX: バキ バキ
Baki baki (sound of lumber breaking during demolition work)

- *tashika* = “sure/certain,” and *tashika ni* = “certainly/definitely/assuredly” → “it was indeed true that.”
- *zannen na* = “disappointing,” *koto* = “thing,” and *ni* = “as,” so *zannen na koto ni* is literally “as a disappointing thing” → “unfortunately.”
- *minakatta* is the past form of *minas* (“not resemble”), from *niru* (“resemble”). *Ni* marks the object resembled.

30

Sound FX: ゴゴゴ
Gogo (roar of bulldozer engine and grinding of debris)

Narration: だから父は本当に私の父なのか、こういう疑問が常に頭にあった。
Dakara chichi wa hontō ni watashi no chichi na no ka, kōi yū gimon ga tsue ni atama ni atta.
 because of that father as for truly my father (explan. ?) this kind of doubt (subj.) always head in existed
 Consequently, I always had doubts in the back of my mind about whether my father was in fact my father. (PL2)

- *dakara* is literally “for that reason/because it is so” → “consequently.”
- *na no ka* asks for an explanation: “is it (the situation) that he/she/it is ~?”

31

Narration: しかし、性格が母親似だとされたことはショックだった。
Shikashi, seikaku ga hahayo-ni da to iwareta koto wa shokku datta.
 but personality (subj.) mother-resemblance to/was (quote) was told thing as for shock was
 But it was a shock to be told that I was like my mother in personality. (PL2)

- *hahayo* (“mother”) plus *-ni* (stem form of *niru*, “resemble”) makes a noun for the condition of resembling one’s mother more than one’s father. *Chichayo-ni* is the corresponding noun for “father-resemblance.”
- *iwareta* is the past form of *iwareru* (“be told”), the passive form of *iu* (“say/tell”). The quotative *to* before it marks *seikaku ga hahayo-ni da* as the specific content of the action *iwareta*—i.e., as the content of what he was told.
- *koto* (“thing”) essentially makes the complete thought/sentence *seikaku ga hahayo-ni da to iwareta* into a noun, and *wa* marks that noun as the topic of *shokku datta* (“was a shock”).



More on the particle

に

Translation Editor
Wayne Lambers

Not surprisingly, since we are dealing with a particle as versatile and ubiquitous as *ni*, the manga in this issue provide us with a good variety of examples for continuing the discussion I began in the last issue.

I actually wanted to illustrate *~ ni naru* ("become ~") last time, side by side with *~ ni suru* ("make it ~/decide on/change it to ~"), since they both occur so frequently and overlap in meaning, but as luck would have it, there wasn't a single example in the whole issue. This issue makes up for it with quite a few: besides the example here, you'll find *onaji ni naru* ("become the same") on p. 44, *otona ni naru* ("become an adult") and *baka ni naru* ("become stupid") on p. 83, *iya ni naru* ("come to dislike/become disgusted") on p. 87, and the idiomatic *osewa ni naru* ("receive help") on p. 47.



Boss: *Uchi no sei shain ni narimasen ka?* (PL3)

Temp: *Hai! Arigato gozaimasu.* (PL4)

Narimasen is the PL3 negative form of *naru* ("become"), and *ni* marks *sei shain* ("regular employee") as its result. (From p. 44.)

Ni suru and *ni naru* are both used to express changes from one thing or state to another, with *ni* marking the resulting thing or state; *ni suru* is used for deliberate, willful changes, while *ni naru* is used for changes over which one typically has little or no control.

Ni is also used to mark the result with other verbs that imply a decision or change, such as *kimaru* ("decide"), *kimaru* ("be decided"), *kaeru* ("change [something]") and *kawaru* ("[something] changes"). In English, *ni kaeru* becomes "change to," with the preposition "to," like *ni*, marking the result, but with verbs like "become" and "decide" we don't need any preposition to mark the result. This means *ni naru* as a unit is equivalent to "become," and *ni kimaru* as a unit is equivalent to "decide."

With verbs like *ukeru*, *morau*, and *itadaku* that are used to speak of receiving a thing or action, *ni* marks the source from which the thing or action is received. When speaking of an action, this means it marks the doer of the action. For ex-

ample, *katte morau* means "have (someone) buy it for me," and *ni* would be used to mark the "someone" (the person who does the buying) → *tomodachi ni katte morau* = "have my friend buy it for me." In the panel below, *ni* marks *chichu no sono kotoba* ("those words of my father") as the source from which Ichijō received a shock.



Ichijō: *Watashi wa chichu no sono kotoba ni tsuyoi shokku o uketa.* (PL2)

Uketa is the plain/abrupt past form of *ukeru* ("receive"), so *shokku o uketa* means "received a shock." *Ni* marks the source of the shock. (From p. 81.)

A passive verb implies that the subject is on the receiving end of an action, so for passive verbs, too, the doer of the action is marked with *ni* (e.g., *sensei ni shikarareta* = "I was scolded by the teacher").

As noted last time, though, you must also be prepared to see *ni* marking the target or recipient of the action, since that is one of its most frequent uses. In this issue, *jintu bu ni yōsei shita*, "asked/put in a request to the personnel department" (p. 51, panel 1) is such an example: *ni* marks the recipient of the request. The key to distinguishing the two uses usually lies in whether or not the verb itself contains the meaning of "receive" (including the implication of "receive" contained in a passive verb).

With the verbs *iru* ("exist/be in a place" for people and other animate things) and *aru* ("exist/be in a place" for inanimate things), *ni* marks the location of something. The same is true for a few other verbs that imply remaining in a place for a period of time, such as *sumu* ("live [in a place]"), *nokoru* ("remain/stay [in a place]"), *tatsu* ("stand [in a place]"), and *tomaru* ("stay [at an inn/someone's house]").



Ichijō: *Dakara chichu wa hontō ni watashi no chichu na no ka, kō ni gimon ga tsune ni atama ni atta.* (PL2)

Ata is the plain/abrupt past form of *aru* ("exists"), and *ni* marks *atama* ("head/mind") as the location, so *atama ni atta* means "was in my mind." In a usage noted last time, *ni* after *hontō* ("truth/true") and *tsune*

("usual/constant state") both indicate manner, effectively creating adverbs: "truly" and "constantly." (From p. 91.)

From Garfield, p. 34

殺す	korosu	kill
マンナカ	mannaka	center
予約	yoyaku	reservation/appointment

From Basic Japanese, p. 38

近づく	chikazuku	approach (v.)
頑張る	ganbaru	do your best
乗せる	noseru	give a ride
起きる	okuru	wake up/get up
責任	sekinin	responsibility
しっかりする	shikkari suru	be strong/compose yourself
趣味	shumi	interest/taste
飛び降りる	tobi-otru	jump down
用事	yōji	business/engagement
郵便局	yūbin-kyoku	post office

From OL Shinkaron, p. 44

相手	aita	partner
遅刻する	chikoku suru	be late
派遣会社	haken-gaisha	temp. employment agency
快晴	kaisei	fine weather
休日	kyūjitsu	holiday/day off
おしゃべり	oshaberi	gossip/chitchat
楽	raku	comfortable/easy
正社員	sei-shain	regular employee
出勤	shukkin	going to work

From Kono Hito ni Kakero, p. 46

あくまでも	akumademo	strictly/fundamentally
大胆な	daitan na	bold/daring
業績	gyōseki	sales/profits
判断する	handan suru	judge/decide/conclude
一般	ippan	general/ordinary
事故	jiko	accident
人事部	jinji-bu	personnel department
賭け	kake	bet/wager/taking of risk
聞かせる	kikasaru	let hear/tell
光栄	kōei	honor (n.)
言葉を選ぶ	kotoba o erabu	choose one's words (carefully)
まったく	mataku	completely (so)/indeed
未知数	muchisū	unknown quantity
効率	nōritsu	efficiency
能力	nōryōku	ability/skill
おそれ	osore	danger/risk/chance
おっしゃる	ossharu	say (PL4)
成績	seiseki	(school) grades/(work) record
仕事振り	shigoto-buri	manner/style of working
始業	shigyō	starting time (for work)
心配する	shinpai suru	worry (v.)
従う	shitagau	follow/obey
支店	shiten	branch office
支店長	shitenchō	branch office manager
渉外	shōgai	liaison/public relations
出社	shussha	going/coming to work
率直な	sochoku na	straightforward/frank
立ち直る	tachinaoru	recover/regain footing
役に立つ	yaku ni tatsu	be useful
要請する	yōsei suru	request (v.)

優秀な	yūshū na	superior/excellent
増員	zōin	staff increase
ずいぶん	zuibun	very much/substantially

From Living Game, p. 55

言い合いする	iai suru	debate/argue
言い回し	imawashi	expression/locution
勘違いする	kanchigai suru	guess wrong/get the wrong idea
期日	kiitsu	due date
迷惑	meiwaku	trouble/nuisance
持ち家	mochiya	personally owned home
値段	nedan	price
覚え	oboe	memory/recollection
設け	settei	premise
借家	shakuya	rented home
頼む	■	request (v.)
てっきり	tekki	for sure/definitely
とと	totto-to	quickly/briskly
運動着	undō-gi	exercise wear/sweatsuit
家賃	yachin	rent (n.)
薬用	yakuyō	medicinal

From Ningen Kōsaten, p. 74

愛	ai	love (n.)
あさましい	asomashii	wretched/shameful
馬鹿	baka	foul/idiot
跡を継ぐ	oto o tsugu	take over/succeed
大規模	dai-kibo	large scale
不幸	fuko	adversity
疑問	gimon	doubt (n.)
恥ずかしい	hazukashii	embarrassing
ほしい	hoshii	want
可愛がる	kawagaru	be affectionate toward/dote on
可愛そう	kawaisō	pitiable
風邪を引く	kaze o hiku	catch a cold
個性	kosei	individuality/personality
こさかしい	kozakashii	cunning/cruelty
暮らす	kurasu	live/pass the days
教師	kyōshi	teacher
教祖	kyōso	founder/head (of a religion)
貧しさ	mazushisa	poverty
醜い	minikui	ugly
もったいない	mottainai	wasteful/a shame
猛女	mōyō	domineering woman
納得する	nattoku suru	be persuaded/acquiesce
悩む	nayamu	be troubled/agonize
憎しみ	nikushimi	hatred
似る	niru	resemble
孵す	akosu	fond/raise
大人	otona	adult
性格	seikaku	personality
信者	shinja	believer
信じる	shinju	believe
新興宗教	shinkō shūkyō	new religion
執着する	shūchaku suru	be attached to
育つ	sodatsu	mature/grow up
体型	taikai	physique
陽気に	yōki ni	cheerfully
幼年期	yōnenki	childhood/youth

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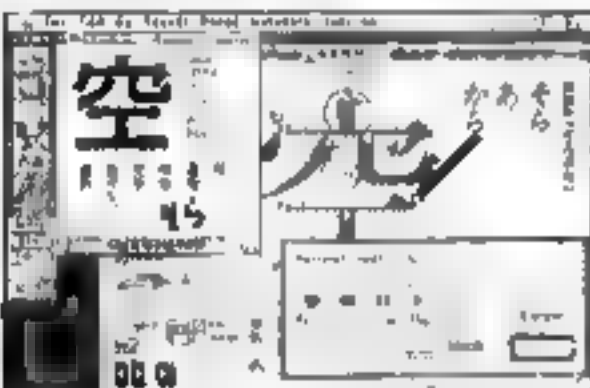
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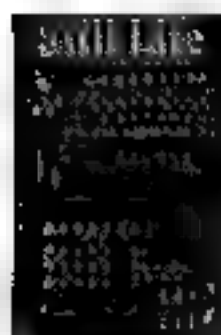
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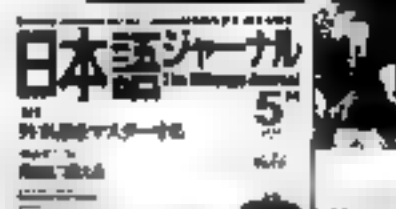
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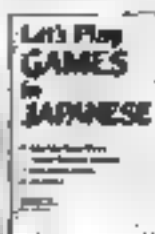
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	1	画家 gaka painter (painting 163)
	50	日本/洋画 nihon/yō-ga Japanese/Western-style 3, 25, 289
	画	画用紙 gakyōshi drawing paper 107, 180
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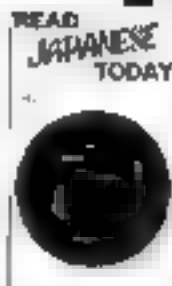
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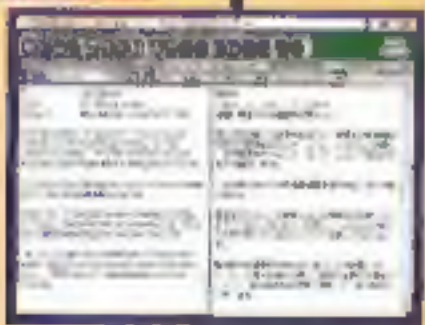
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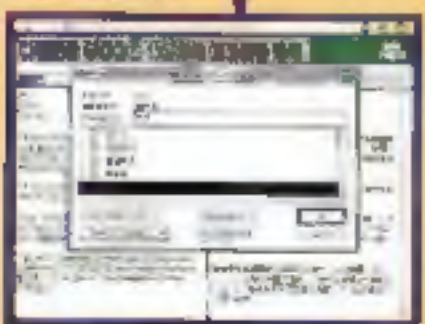
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WINDOWS VERSIONS: CPU: Pentium, 486, or 386. Minimum application RAM: 5MB. Disk space needed: 25MB for LogoVista E to J Personal; 31MB for LogoVista E to J. Operating system: the Japanese Edition of Microsoft Windows 3.1 or later or Windows NT 3.5 or later.



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